"WHAT PRICE GLORY"

Screenplay

by

Phoebe and Henry Ephron

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Shooting Final
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"WHAT PRICE GLORY"

Immediately after the 20th Century-Fox insignia, but before the main titles and credit titles:

FADE IN

1 MED. FULL SHOT - EXT. FRENCH COUNTRY ROAD - DAY

Angled to one side of road to include a bombed-out farmhouse. Offscene, the Marine Hymn in dirge is heard played softly. CAMERA MOVES CLOSE on one standing wall of farmhouse and HOLDS on a crude painting daubed on the wall. It is a picture of the Kaiser, and under it someone has written:

"WE'LL HANG THE KAISER
TO A SOUR APPLE TREE."

2 WIDER ANGLE - EXT. FRENCH COUNTRY ROAD - DAY

Angling up the hill, as Company L of the Marines, or the remnants of it, comes into view over the top of the hill and marches TOWARD CAMERA. Marine Hymn in dirge comes up louder. The company is being returned from the front. They are unshaven, dirty and weary; their uniforms bear little resemblance to the regulation issue they wore when they went off. Several of them wear captured German helmets and one brandishes a German officer's saber. They shamble in uneven lines, hardly able to pick their feet off the ground.

MAIN TITLES and CREDIT TITLES appear over scene. When they have ended, a printed legend appears, still over scene:

France - 1917. The First World War.

Company L, Third Battalion, Fifth Marines, returning from the front.

The first American troops to land in France were the Marines. They were veterans who had fought in China, Cuba, Mexico, the Philippines... To them the war in Europe was just another job to be done.

They were men whose trade was war.

This is the story of two of those Marines, Captain Flagg and Sergeant Quirt, and a girl named Charmaine.

The legend disappears and only the marching men remain.

(CONTINUED)

2 (Cont.)

We can now see that they are led by CAPTAIN FLAGG, with CORPORAL KIPER beside him. Flagg is an authoritative, lusty, well-endowed man; he is as dirty as his men, but he is a more durable type, and there is still a little spring to his step as he leads his men back, Shanghai stick tucked under his arm. Kiper is small and wiry, an extreme extrovert.

3 EXT. FRENCH COUNTRY ROAD - AT FORK IN ROAD - DAY

as men approach a signpost at side of road which indicates the direction of the town of Bar-le-Duc. The other fork in the road, almost at right angles to the Bar-le-Duc road, leads to Montsard. Flagg looks up at signpost and gestures men in direction of Bar-le-Duc.

KIPER

Bar-le-Duc.
(he gives it the American pronunciation)
Are we stationed in Bar-le-Duc again?

FLAGG

Not Bar-le-Duc, Kiper...
(giving it French pronunciation)
Bar-le-Duc. And that's where we're going.

Kiper gives him a quick side glance and starts to whistle "Mademoiselle from Armentieres." Flagg looks at him sharply, but Kiper pretending innocence, continues to whistle. After a moment:

FLAGG

Shut up!

Kiper breaks off in the middle of a note and they go out of scene, as CAMERA HOLDS at fork in road to show two men in marine uniforms who come from the direction of Montsard. They don't see Flagg, who is already past, but stop to watch the rest of the men shambling past. They are SERGEANT QUIRT, campaign hat over one eye; he is a tall, rangy man with a lot of know-how; and LEWISOHN, young, pink-cheeked, still wet behind the ears. Lewisohn carries all of his own equipment and all of Quirt's, and both he and Quirt seem to take it for granted that this is quite proper and as it should be.

4 MED. SHOT - EXT. FRENCH COUNTRY ROAD AT FORK - DAY

as Quirt and Lewisohn stop to watch the men go by, Lewisohn dropping part of his load to give his back a rest.

(CONTINUED)

4 (Cont.)

QUIRT
Phew! What a bunch of dead beats!
(yelling)
Hey! Hey, Buddy, which way is Bar-le-Duc?

LIPINSKY, a heavy-faced, slow-moving man, moves past at this moment.

LIPINSKY
(a forward gesture of his hand)
This way. Can't you read?

LEWISOHN
(looks up at signpost)
Six kilometers, Mr. Quirt.

QUIRT
(ignoring him)
What outfit is this?

LIPINSKY
The One Hundred and One Ranch - and I'm Pawnie Bill.

QUIRT
What outfit, smart guy?

ANOTHER MAN
Company L. Third Battalion. Fifth Marines.

LEWISOHN
That's us!

QUIRT
(thinking fast)
Yeah...yeah...Shut up.
(yelling again)
Who's your commanding officer?

MARINE
(as he goes OUT OF CAMERA)
Flagg!

QUIRT
(he heard, but he'd like not to have)
Who?

FIVE VOICES
Captain Flagg!

(CONTINUED)

4 (Cont.1)

The last of the troops is past them. Lewisohn gets his gear together and is about to tag on, but Quirt stops him.

QUIRT
Wait a minute! Wait a minute. Let 'em go.

LEWISOHN
But isn't that the outfit we're assigned to?

QUIRT
Yeah...yeah...
(half to himself, reminiscently)
Captain Flagg...

After a moment, he turns briskly to Lewisohn.

QUIRT
Look, we're not due in there till tomorrow, and I'm not joining Captain Flagg's outfit any sooner than I have to. We got lost, see?

He piles equipment on Lewisohn and they head toward the farmhouse in b.g. CAMERA HOLDS on their backs as they go.

DISSOLVE TO:

5 EXT. SMALL FRENCH FARMHOUSE - DAY

as Quirt and Lewisohn approach. A stout, pleasant peasant woman, of about forty, is taking some clothes off a line to one side of the house. She bends to deposit some wash in the basket at her feet, and Quirt turns to watch her, and almost trips. The farmer, M. BOUCHARD appears in the doorway. He is not a friendly looking fellow. Quirt forces a smile, but gets nothing from M. Bouchard.

QUIRT
Lewisohn, trot out that high-school French of yours.

LEWISOHN
Bonjour.

Bouchard does not answer. Looks at them distrustfully.

LEWISOHN
(haltingly)
Est-ce que nous pouvons dormir ici cette nuit - et manger?

(CONTINUED)

5 (Cont.)

Quirt's eyebrows go up. He is rather impressed.

BOUCHARD
Non.

LEWISOHN
But we are your allies. Nouse - sommes - votre...

QUIRT
Stow it, stow it!
(after a look of disgust)
You got any money, Lewisohn?

LEWISOHN
A little.

He fishes some franc notes out of his pocket. They are held together with a rubber band. Before he can separate the bills, Quirt appropriates all of it.

QUIRT
Hand it over, hand it over.
(to Bouchard)
Here, catch.

Quirt throws the money. Bouchard catches it and examines it, then steps to one side and indicates the open doorway.

BOUCHARD
Entrez, Messieurs.

QUIRT
(shrugs to show how simple it is)
Some day I'll tell you what I was doing while you were wasting your time in high school.

They go in.

6 INT. BOUCHARD'S FARMHOUSE - MED. FULL SHOT - DAY

The room is furnished only with essentials - a dining table of rough-hewn wood, several benches, a stove, a fireplace. A staircase leads upstairs to the bedrooms. As Quirt and Lewisohn come in, followed by Bouchard, NICOLE, Bouchard's daughter, is setting three soup bowls on the table. She is a girl of about seventeen, not extravagantly pretty, but sweet-faced and unspoiled-looking. Quirt stops short with an appreciative intake of breath. Lewisohn also looks his admiration.

BOUCHARD
Nicole!

(CONTINUED)

6 (Cont.)

BOUCHARD (Cont.)
Allez! Allez vite!

NICOLE
Oui, Papa.

She ducks her head and scurries up the steps, stopping at the top for a backward look at Lewisohn.

BOUCHARD
Et alors, Messieurs, je vous montrerai la chambre, s'il vous plait.

QUIRT
What's that?

LEWISOHN
He wants to show us where we sleep.

QUIRT
Ah, oui, oui. Where we sleep.

He heads eagerly for the steps, but Bouchard stops him.

BOUCHARD
Non, non, Monsieur. Ici.

He indicates a door behind the stove, and leads them to it. CAMERA MOVES CLOSER as Bouchard opens the door to reveal steps leading down to the cellar. Quirt looks his disgust.

QUIRT
You know, Lewisohn, the French, they are a race of mind readers.

He goes down the steps. Lewisohn is about to follow him, turns for another look at Nicole, who is at the head of the steps.

7 MED. CLOSE SHOT - NICOLE

looking down at him. She stands for a moment, then turns and runs to her room.

DISSOLVE TO:

8 EXT. ROAD OUTSIDE BAR-LE-DUC - GROUP SHOT - AT BRIDGE - DAY

Captain Flagg and his men have now reached the end of their trek. If they were tired before, they have now reached a state of complete exhaustion. As they approach the bridge which leads across the canal to the village square, suddenly they hear the strains of "Madelon" being played by a band. Their heads come up.

9 CLOSER ANGLE - FLAGG AND KIPER

looking in the direction of the music.

10 REVERSE SHOT - EXT. BAR-LE-DUC VILLAGE SQUARE - GROUP SHOT - DAY

The entire town has assembled to do honor to the returning Marines (the Accolade d'honneur). A small military band is stationed outside Cognac Pete's, playing under the direction of a uniformed band leader with fierce moustaches. CAMERA ROVES, to show the MAYOR, in full regalia, gold chain across his vest, waiting to do the honors. His stout wife, in her Sunday best, is beside him. COGNAC PETE, a little dried-up Frenchman, comes out of the door of his inn and watches. CAMERA MOVES past various village types, past a group of four or five children, holding small bouquets of wild flowers which they are waiting to present; CAMERA MOVES around side of inn and holds to show: CHARMAINE, Cognac Pete's daughter, hanging clothes on a line at side of inn. Charmaine is a handsome, well-appointed creature. She works with her skirts tucked up for facility of movement. She shakes a garment she has just taken from the basket, and hangs on the line a pair of Pete's long underwear.

11 EXT. BAR-LE-DUC BRIDGE - GROUP SHOT - DAY

as Flagg and his men start across the bridge. Flagg is the first to straighten and start to move in time to the music, head erect, feet in time. Without looking at Kiper, he socks him in the stomach with the flat of his hand. Kiper doubles up.

FLAGG
Suck it in, Kiper.

Kiper straightens, too, and marches in time to the music. One by one, as the men cross the bridge, their backs straighten, their loads seem to lighten, until they are once again a group of well-trained fighting men, full of strength and vitality. They march into the village square in perfect rhythm.

12 FULL SHOT - EXT. BAR-LE-DUC SQUARE - DAY

as the Marines, conscious of the honor being bestowed upon them, march proudly past the band. The crowd cheers a welcome.

13 EXT. AT SIDE OF INN - MED. SHOT - CHARMAINE

as the cheers of the crowd are HEARD, Charmaine moves the clothes on the line to take a look at what is going on out in the square. CAMERA PANS her to front of inn. She leans against the wall and watches. After a moment, she waves a welcome.

14 CLOSE ANGLE - FLAGG

as he passes the inn, betraying only by the flicker of an eyelid that he has seen Charmaine.

15 FULL SHOT - BAR-LE-DUC VILLAGE SQUARE - DAY

as the Marines continue up the street and disappear.

DISSOLVE TO:

16 FULL SHOT - EXT. BAR-LE-DUC CANAL - DAY

to show the men of Company L shedding their filthy clothes and leaping into the canal for a scrub, shrieking at the coldness of the water.

17 EXT. MAYOR'S HOUSE - ANGLE AT WINDOW - DAY

to show the Mayor's wife, opera glasses in hand, surveying the men in the canal, holding the lace curtains aside for a better view. O.s., the shrieks of the men can be HEARD.

18 EXT. SHOPKEEPER'S HOUSE - ANGLE AT WINDOW - DAY

to show the shopkeeper's wife, elbows resting on pillow on window sill, also surveying the scene calmly as she eats a large apple.

19 ANGLE AT CANAL - MED. FULL SHOT - DAY

to show Kiper and Moran happily splashing in the water and soaping themselves. They are standing in water up to their waists, and Kiper, a modest fellow, is attired in long underwear which he soaps industriously. He completes his soaping and starts to unbutton the underwear just as three French housewives come to the water's edge carrying their laundry. They settle on their knees and start to wash their clothes.

KIPER
(waving them away)
Hey! Go on! Beat it!

The ladies misunderstand his waving them away, and wave back at him happily. Then they continue their work.

MORAN
You're just wasting your time, Kiper.
They wash here every Monday.

KIPER
This is Wednesday.

He soaps himself thoughtfully, then looks at piece of soap, and at the women.

(CONTINUED)

19 (Cont.)

KIPER
(holding up soap)
Voulez-vous de la soap?

The women look at each other and giggle. In b.g., behind Kiper, the other men are watching. The ladies finally reach an agreement, and there are ad libs of "Oui, oui," and "Merci beaucoup," and "S'il vous plait, monsieur." Kiper throws the soap and they scramble for it. In a moment, all the men are throwing their soap and the women are gathering it in with shrieks of joy and many "Merci's." There are ad libs from the men of "What are you doing tonight, baby?" and "Remember me! I'm the fellow that gave you the soap." In an excess of good spirits, the men start splashing each other in the canal.

20 INT. MAYOR'S HOUSE - AT WINDOW - DAY

The Mayor's wife is still studying the scene through her opera glasses, when the Mayor comes into scene beside her, and slams the shutters closed. She turns to look at him, and he glares back at her.

21 EXT. SHOPKEEPER'S HOUSE - ANGLE AT WINDOW - DAY

as the shopkeeper's wife, still calmly watching scene at the canal, finishes her apple, drops the core out the window, reaches out of scene for another apple and bites into it.

DISSOLVE TO:

22 EXT. COGNAC PETE'S - FULL SHOT - NIGHT

Lights shine through the leaded windows and, faintly, the sound of a piano is heard, playing "Oui, Oui, Marie." Four Marines, all cleaned up, shaved, and fed, are entering the place with a couple of village girls in town. The girls are large, not particularly pretty, but they are not men.

23 INT. COGNAC PETE'S - MED. FULL SHOT - NIGHT

Company L is making a night of it. Seated at small tables, they are drinking, filling their glasses frequently from large bottles of red wine which stand on the tables. A bar takes up one side of the room, and Cognac Pete runs back and forth between it and the tables, serving. At the other side of the room, a battered upright piano is being played by MORAN, a thin, nerveless fellow, in the uniform of a corporal. A group of four or five men, glasses in hand, stand around the piano, singing snatches of the song. GILBERT, Cognac Pete's brother, and very like him in appearance, backs up the piano with the music of his accordion. LIEUTENANT ALDRICH, a large young man who appears to have a bit more breeding than the others, is at the bar, drinking steadily, with great concentration, a little aloof. At a table near the window are Lipinsky, Gowdy, Mulcahy, and Ferguson. The piano music breaks off, and they all turn to look around the room.

MORAN
Where's Charmaine?

There are ad libs of "Charmaine, where are you?" and "Come on give us a song," and "Where you hiding yourself, Charmaine?" etc., etc. After a moment of this, the kitchen door opens, and Charmaine emerges, a plate of food in her hand.

MORAN
How about a song, Charmaine?

CHARMAINE
Un moment.

She takes the plate of food to a table, sets it in front of a soldier, then, wiping her hands on her skirt, she goes to the piano. Through this, Moran plays a new introduction to "Oui, Oui, Marie." Then, with the assistance of the group around the piano, she goes into an informal rendition of the song.

24 NEW ANGLE

as CAMERA MOVES with Charmaine past Gowdy and Lipinsky at the table. Ferguson and Mulcahy watch behind them. Charmaine takes Gowdy's hand, releases it after a moment, and moves on. CAMERA HOLDS on table, as Gowdy starts after her. Lipinsky holds him back in his seat.

(CONTINUED)

24 (Cont.)

LIPINSKY
Property of Captain Flagg.

GOWDY
(winks back
and shrugs)
Flagg can't stop me from dreaming.

25 NEW ANGLE - INT. COGNAC PETE'S - NIGHT

as Charmaine continues her song, to include kitchen door in shot. Pete comes out of kitchen carrying two buckets of steaming water and hurries toward the steps with them. He notices an empty wine bottle on one of the tables.

PETE
Charmaine!

He indicates the table with a sidewise gesture of his head.

CHARMAINE
(through her song)
Oui, papa.

Still singing, she goes to bar for new bottle of wine, as Pete hurries up the steps with the buckets of water.

26 INT. FLAGG'S BEDROOM - NIGHT

This is a small, crudely furnished bedroom, the best that Cognac Pete's has to offer. Captain Flagg is soaping himself vigorously as he stands in a small wooden barrel. The music of the piano drifts up faintly, and he sings "Oui, Oui, Marie" in time to his scrubbing. There is a knock at the door o.s.

FLAGG
Entrez! Entrez!

The door opens, and Pete bows himself in, carrying the buckets of water.

PETE
Bonsoir, Capitaine.

FLAGG
Bonsoir, Pete. Here, let me feel that.
(he tests the
water in the bucket)
Aaah. Nice and hot.
(gesturing)
Go ahead, Pete. Go ahead.

He closes his eyes and Pete dumps a bucket of water over his head. Flagg gasps and snorts his enjoyment. Without

(CONTINUED)

26 (Cont.)

pause, Pete dumps the second bucket over him. Then, while Flagg is still wiping water out of his eyes, Pete pours some cognac into a glass and hands it to Flagg.

FLAGG
(pushing his dripping hair back)
Getting water into it.

He downs the drink.

FLAGG
That's better.

Pete holds a large towel for him, and Flagg climbs out of the barrel and drapes himself in it.

FLAGG
(rubbing himself vigorously)
Well, Pete, you old crook, how's business?

PETE
Business?... Oh, business!
(sadly)
Vous savez, Monsieur le Capitaine, on lutte d'un jour a l'autre pour mettre quelques sous de cote.

FLAGG
(reaching for his billfold)
I don't understand a word of what you're saying, you liar, but I get the idea.
(hands over a note)
Here.

PETE
Ah, merci, mon Capitaine. Merci.

Pete rolls the barrel to the open window, tips it against the sill, and empties the bath water out onto the street. There is a shriek of protest from outside (in French), Pete sticks his head out the window and advises whoever it is to "Watch where you're going!" (in French), then he picks up the buckets and exits from room. The music of "Oui, Oui, Marie" from downstairs drifts into the room, and Flagg sings as he finishes drying himself. Still singing, and moving in time to the music, he goes to chest of drawers, finds a suit of long underwear and, with the timing of a strip-teaser, steps into it, just as the towel slides to the floor off his shoulders. Very pleased with himself, he sings, dances and dresses at the same time.

27 INT. COGNAC PETE'S - GROUP SHOT - NIGHT

Charmaine is singing the same song, but now in French. CAMERA HOLDS on her for several bars.

28 ANGLE AT DOOR

as Kiper comes in, carrying an official-looking envelope in his hand. He looks around, and moves slowly to the bar, CAMERA GOING WITH him as he stops beside Aldrich.

KIPER
Lieutenant Aldrich, have you seen Captain Flagg?

ALDRICH
On the top deck.

He jerks his thumb in the direction of upstairs, and returns to his drinking.

KIPER
Thank you, sir.

He hurries to the stairs.

29 WIDER ANGLE - INT. COGNAC PETE'S - NIGHT

to show Charmaine continuing the song, her eyes following Kiper up the stairs.

30 INT. UPPER LANDING COGNAC PETE'S - AT DOOR OF FLAGG'S ROOM

as Kiper approaches the door and knocks. There is no answer, although Flagg's voice can be heard singing inside. Kiper opens the door and looks in. Through the open door we can see Flagg, now in trousers and shirt, very pleased with himself, still singing the song, and doing a one-step with an imaginary female partner before the mirror. Kiper closes the door again softly. Before he can knock again, the door opens, and Flagg comes out and heads for Charmaine's room.

FLAGG
(as he goes)
Oh, Kiper. Got those cigarettes?

KIPER
(following)
Yes, sir.

He hands over a pack. Flagg looks at them, annoyed.

FLAGG
Sweet Caporals!

KIPER
It's the only kind they had.

Flagg rips off top of pack as he goes into Charmaine's room, followed by Kiper.

31 INT. CHARMAINE'S BEDROOM - NIGHT

as Flagg and Kiper come in. The room is very similar to Flagg's, but littered with Charmaine's clothing, cosmetics, perfumes, etc. Flagg heads for the dresser, looks at himself in mirror, then picks up small nail scissors and starts to trim his sideburns. He notices Kiper watching him.

FLAGG
Goodbye, Kiper, goodbye!

KIPER
This just came in, sir. I thought you'd want to see it.

He holds out the envelope. Flagg doesn't reach for it. Picks up large pincushion off dresser and looks at it. It is stuck through with medals.

FLAGG
Look at that. Charmaine got a Good Conduct medal while I was away.
(throws pincushion down and takes envelope)
Now you want me to look at this, do you? I suppose you think it's your discharge papers.
(Kiper shrugs)
And you're afraid I'll tear them up?

KIPER
No...you wouldn't do a thing like that, Captain Flagg. Those discharge papers are three years late now.
(thoughtfully)
I can't understand it. I know paper work gets tied up when there's a war on, but <u>three years</u>!
(shakes his head)
A guy could get killed.

Flagg laughs, then holds the envelope on side away from Kiper, and opens it.

KIPER
Say! I wonder if they could have sent them to Peking.

FLAGG
(without taking his eyes off his letter)
If they did, you're dead. You know those Chinese letter carriers. But forget about Peking, Kiper. How would you like to go to Paris?

KIPER
Paris?

(CONTINUED)

31 (Cont.)

FLAGG
Yep. I've got eight days leave and I'm taking you with me.

KIPER
Yes, sir! Right now, sir?

FLAGG
The minute that new sergeant gets here. They're sending a replacement for Hennessey.

KIPER
(looking around the room)
Just...the two of us, sir?

FLAGG
Now why would we take a girl to Paris? Are you crazy?

He takes a cigarette and a small pasteboard picture from packet.

KIPER
What picture's in there, Captain?

FLAGG
(looks at it)
Jenny Lind. Want it?

KIPER
No. I'm waiting for an Eva Tanguay!

FLAGG
(dismissing him)
Get my gear together. The minute that sergeant shows up, we shove off.

KIPER
(going)
Ay, ay, sir.

FLAGG
And Kiper, do something about that baby buggy you drive me around in. I don't mind being killed by a bullet, but by my own motorcycle....

KIPER
Yes, sir.

Kiper goes and Flagg tucks picture into his blouse pocket.

32 INT. COGNAC PETE'S - MED. FULL SHOT - NIGHT

as Charmaine finishes number. The men applaud and whistle and yell for more, but she pulls herself away from them and goes quickly up the steps.

33 INT. CHARMAINE'S ROOM - NIGHT

Flagg is sprawled in an easy chair, his feet up on the bed, as the door opens and Charmaine comes in. She leaves the door open behind her.

CHARMAINE
Capitaine, il ne faut pas que vous restiez ici. Allez dans votre chambre. Papa va se facher. Il sera furieux.

FLAGG
What, baby?

CHARMAINE
What are you doing in my room?

FLAGG
(swinging his feet off bed)
Just examining your medal collection.
(gets up and looks at medals)
I see you picked up a new one while I was gone - a Good Conduct one, too.

CHARMAINE
Oh, it is nothing. It...it was a Colonel. He gave it to Papa because he could not pay his wine bill.

FLAGG
Mmmhmmm. A Colonel, eh?
(takes her in his arms)
One of these days a General will come through town, and I'll never see you again.

CHARMAINE
I do not need a General. You are my General.

FLAGG
Oh, yes I am.

He starts to kiss her neck.

CHARMAINE
(trying to free herself)
Capitaine, Capitaine...

FLAGG
(easily)
Stop calling. I'm right here.

She pushes him away.

(CONTINUED)

33 (Cont.)

CHARMAINE
You must go to your own room.

She goes to mirror and starts to smooth her hair. Flagg leans against the wall and watches her.

FLAGG
Yeah...sure. Right away.

Kiper appears in the open doorway.

KIPER
Captain Flagg, I got almost everything packed. Will you want your long underwear in Paris?

Charmaine whirls around at the mention of Paris.

FLAGG
(after an uncomfortable look at her)
No! Shove off, you lame-brain!

Kiper goes.

CHARMAINE
Paris? You are going to Paris?

FLAGG
Oh...Yeah...I have to.. Big official meeting. Just got my orders.

CHARMAINE
(comes to him)
Take me with you.

FLAGG
I can't. It's impossible.

CHARMAINE
Why?

FLAGG
Well, I'll be busy all the time... This is very important stuff. They'll be asking me a lot of questions.

CHARMAINE
You?

FLAGG
Sure. They want the point of view of an observer from up front.

CHARMAINE
I have observed much. I will be glad to tell them.

(CONTINUED)

33 (Cont.1)

FLAGG
They want to know about the enemy.

CHARMAINE
Take me with you.

FLAGG
I can't. Besides, papa wouldn't like it. What would papa say?

CHARMAINE
Papa? Papa would be very happy if you would marry me and take me to Paris.

FLAGG
(looks at her warily)
Marry?

CHARMAINE
(gently)
Non?

FLAGG
Non!
(covering quickly)
That is, I'd like to, Charmaine, but I can't. I'm...married already.

CHARMAINE
I do not believe it.

FLAGG
Why not?

CHARMAINE
Never before have you mention a wife.

FLAGG
Well...it hardly seemed like the right kind of thing to discuss with you.

CHARMAINE
You are a terrible liar.

FLAGG
No! No, I'll show you her picture.
(fishes picture of Jenny Lind out of blouse pocket)

34 INT. UPPER CORRIDOR COGNAC PETE'S - NIGHT

To show Kiper, with Flagg's musette bag, coming past the open door of Charmaine's room on his way to the stairs. He stops to listen.

FLAGG'S VOICE
There she is. That's my wife.

35 INT. CHARMAINE'S BEDROOM - FLAGG AND CHARMAINE - NIGHT

as Charmaine studies the picture.

CHARMAINE
(reading)
Jenny Lind.

FLAGG
That was her maiden name.

Charmaine turns picture over and reads from back, with difficulty:

CHARMAINE
Sweet Cap-o-ral...

FLAGG
(taking picture quickly)
Sweet corporal. I was a corporal when she married me. That's what she used to call me, 'sweet corporal.'

CHARMAINE
Oh.

36 INT. UPPER CORRIDOR COGNAC PETE'S - AT CHARMAINE'S DOOR - NIGHT

as Kiper shakes his head in admiration and goes to steps.

37 INT. CHARMAINE'S BEDROOM - FLAGG AND CHARMAINE - NIGHT

FLAGG
Now, tell me. What do you want me to bring you from Paris?
(she looks interested)
How about one of those Parisian gowns? Nothing here, and not much here, and silk and shiny and tight as a saddle.

CHARMAINE
But you do not know my size.

FLAGG
I think I could remember it.

He places both hands around her waist, and suddenly he's not sure he's doing the right thing. Maybe he ought to take her.

CHARMAINE
(sensing her power)
You should take me with you.

(CONTINUED)

37 (Cont.)

FLAGG
(after a pause)
Yeah... I... I... maybe I should, but I just can't.

He puts his arms around her and is about to kiss her, when Lieutenant Aldrich appears in the open doorway and knocks discreetly. Flagg looks up, annoyed.

FLAGG
Yes, Mr. Aldrich?

ALDRICH
Captain, what about those three men who supposed to go up to LeMans to get the Croix de Guerre?

FLAGG
Oh, yeah...
(thinks a moment)
Well, get them out of the guardhouse, have them take a bath and send them up with an MP escort. And tell them not to slug the French General when he kisses them. It's just part of the ceremony.
(turns back to Charmaine)
What an outfit!

DISSOLVE TO:

38 EXT. BAR-LE-DUC STREET OUTSIDE MAIRIE - DAY

The Mairie is now a U.S. Marine Company Headquarters, with a soldier standing guard outside. Flagg's motorcycle is parked in front, ready to go. The street is a scene of great activity as a group of about sixty green replacements march in a double column to a position before the Mairie. They look incredibly young and scared and are loaded down with every conveivable piece of equipment. Aldrich appears to be in charge, and after the commands have been given to "Halt!" he comes to the front steps to join Flagg who has come out of the Mairie to take a look.

39 CLOSER ANGLE - AT STEPS - FLAGG AND ALDRICH

as Flagg takes a look at what he sees, not quite believing it.

FLAGG
Are these the replacements?

ALDRICH
Yes, sir.

FLAGG
What does headquarters think I am? A wet nurse?

ALDRICH
It's a citizens' army these days, Captain Flagg.

FLAGG
Citizens' Army!

He comes down steps and walks in front of column of men, taking a closer look, CAMERA GOING WITH HIM.

FLAGG
I'll bet not one of them has even voted yet!

CAMERA HOLDS, as he stops in front of a very young boy.

FLAGG
You! How old are you, boy?

1ST YOUNG BOY
Going on twenty, sir.

FLAGG
In how many years?

1ST YOUNG BOY
(embarrassed)
Two, sir.

(CONTINUED)

39 (Cont.)

Flagg moves up the line to a boy several places away, CAMERA GOING WITH him and HOLDING.

FLAGG
You! Where do you come from?

2ND YOUNG BOY
Providence.
(as an afterthought)
...Rhode Island, sir.

FLAGG
(sharply)
I know where it is. What kind of a job did you have there?

2ND YOUNG BOY
I...well...none. I was going to go to college, when this came up, sir.

FLAGG
Then this is your first job. Well, we'll try to teach you what you have to know.
(walks a few steps back and addresses all of them)
And the more you learn, the better chance you'll have to stay alive.

He notices a boy down the line trying to attract his attention.

FLAGG
What's the matter? Something wrong with you, boy?

3RD YOUNG BOY
Well, sir...I lost my identification tags.

FLAGG
Your what?

3RD YOUNG BOY
My identification tags, sir.

FLAGG
(to the world at large)
I've had them ask me to show them where they live and how to put on their little night drawers, but I'm a son-of-a-gun if this isn't the first time anybody ever asked me to help him find his identification tags!

(CONTINUED)

39 (Cont.1)

3RD YOUNG BOY
Well, sir...I thought it would matter...

FLAGG
Matter to who?

3RD YOUNG BOY
...for the record...or my people...

FLAGG
Hmmm...
(shakes his head in discouragement)
Tell you what. You wear mine.

He rips his own tags off and hands them to the astonished boy.

FLAGG
And if you want to know what your name is - look in your hat.

He stalks off, muttering to himself.

3RD YOUNG BOY
(to Flagg's back)
Thank you, sir.

40 NEW ANGLE - AT ENTRANCE TO HEADQUARTERS - DAY

as Flagg goes up the steps past Aldrich.

FLAGG
Let me know when that new top soldier gets here. He's got a job cut out for him.

41 WIDER ANGLE - GROUP SHOT - DAY

as Flagg disappears into the building, commands are given to break ranks, and the boys scatter aimlessly, in small groups. After a moment, Quirt, accompanied by Lewisohn, comes down the street toward headquarters. Lewisohn, as usual, is laboring under the burden of both their packs. They work their way through the groups of recruits, Quirt taking a good look around. When they reach the door of headquarters, Quirt signals Lewisohn to wait, and he himself goes in.

42 INT. OFFICE - MED. FULL SHOT - DAY

The large front room of the Mairie has been converted into an office by a couple of desks covered with maps, several scattered chairs and benches. A door at the back leads to Flagg's private office. Lipinsky is at the desk. Gowdy and Mulcahy are stretched out full length on two benches,

(CONTINUED)

42 (Cont.)

head to head, resting on each other's shoulders, reading magazines. Quirt comes in and takes a quick, practiced look around.

QUIRT
L Company?

They all look at him.

LIPINSKY
Company headquarters.

QUIRT
Company headquarters! Looks more like a two-bit flophouse to me.

GOWDY
We aim to please.

QUIRT
To please yourself! Listen, I'm the new top soldier here. Who's the company clerk?

LIPINSKY
I am, sir.

QUIRT
Well, clear this stinkin' mess out of here and let's have a look at what you're doing.

LIPINSKY
(with great authority to Gowdy and Mulcahy)
You! On your feet! Get the devil out of here and don't come back till you're sent for!

Gowdy and Mulcahy go, throwing a backward look at the new sergeant. As they go, the door to Flagg's office opens, and Kiper comes out. He stops in his tracks when he sees Quirt, a look of instant recognition on his face.

KIPER
(points his finger slowly)
You the new top soldier?

QUIRT
(between his teeth)
That's right, Kiper.

Kiper looks at him and whistles softly.

(CONTINUED)

42 (Cont.1)

QUIRT
Is he in?

KIPER
He's waiting for you.

QUIRT
Well tell him I'm here.

Kiper goes. Lipinsky is looking at Quirt strangely, wondering what it's all about. Quirt ignores him, calls out the door:

QUIRT
Lewisohn!
(Lewisohn appears)
Better check in.
(throws some papers)
on Lipinsky's desk)
Put him on your roster.

43 INT. FLAGG'S OFFICE - DAY

Flagg is at his desk finishing up some last minute paper work as Kiper comes in. A door at back of office leads outside.

KIPER
(tentatively)
Captain Flagg...

FLAGG
(without looking up)
Yeah?

KIPER
That...that new top soldier is here.

FLAGG
About time. Send him in, send him in.

KIPER
Ay, ay, sir.

Kiper starts to go, reconsiders, and moves water pitcher and glass from Flagg's desk to a place of safety. Flagg watches in surprise, as, wordlessly, Kiper goes to door, opens it and gestures to Quirt. Quirt comes into the room, and Kiper goes out, closing the door noiselessly. Flagg takes a moment for recognition, then stands up slowly behind the desk. He looks at the insignia on his blouse, and starts to unbutton it. Quirt waits for him. Flagg sheds his blouse, then, methodically, he and Quirt move a couple of chairs out of the way, and square off at each other. For a moment, they step around each other cautiously, feinting and blocking; then Flagg lands one to

(CONTINUED)

43 (Cont.)

Quirt's middle that sends Quirt back onto the desk. Quirt comes away from the desk on the rebound and delivers a hefty right to Flagg's chest. They dodge around each other for a moment, then Flagg hits Quirt again and Quirt goes back onto the door and down with a crash. Flagg jumps him quickly, and they roll over on the floor together. The door opens, and Lipinsky looks in, scared.

LIPINSKY
Something wrong, Captain Flagg?

FLAGG
Get the devil out of here!

He kicks the door shut with his foot. Then they both get up. Flagg goes back behind desk and puts on his blouse, as Quirt straightens his uniform.

FLAGG
All right. That's for China.

Quirt dusts himself off, and then steps to the desk as if he had just come in.

QUIRT
Sergeant Quirt reporting for duty and applying for a transfer at the same time.
(produces some papers)
There it is. In triplicate.

FLAGG
Well, Quirt...
(takes papers and looks at them)
You're not going to get it.
(drops papers in trash basket)
Because you know something? I'm glad to see you!

QUIRT
(looking at him narrowly)
You are?

FLAGG
That's right. When I asked for a replacement, I thought I'd get a run-of-the-mill soldier. Instead, they send me the finest sergeant in the Corps.

QUIRT
Captain Flagg, you must really be in trouble to want me!

(CONTINUED)

43 (Cont.1)

FLAGG
Cards on the table, Quirt, I am. I got a company here that's half old men and half green kids that expect you to wipe their noses and button their pants for them. Now I want you to take these kids and teach them what they're in for. Make them hard, but don't break them. Eight hours of drills and guns a day. Make them so hard they'll eat steel rather than get another dressing down from you.

QUIRT
Begging your pardon, Captain, but where are you going to be while all this is going on?

FLAGG
I've got eight days leave. I'm going to Paris. Why?

QUIRT
If you don't know why you're going to Paris, Captain, I'd be the last one to try to tell you.

Flagg ingnores this, goes to door and flings it open to reveal Kiper, Lipinsky and Lewisohn.

FLAGG
Kiper!

KIPER
Yes, sir.

FLAGG
Step out and tell all platoon commanders to report here at once.

KIPER
Ay, ay, sir.

He goes. Flagg, about to close the door, looks at Lewisohn.

FLAGG
Who's that?

Lewisohn gets to his feet.

QUIRT
Lewisohn, a replacement. Came up with me. Just out of the hospital.

(CONTINUED)

43 (Cont.2)

FLAGG
(to Lewisohn)
Wounded, soldier?

LEWISOHN
No, sir. Measles.

FLAGG
Measles!

He slams the door in disgust and goes back to his desk.

FLAGG
That's what they keep sending me - babies!
(pulls out map from under papers)
Now I want to show you the setup...
(a knock at back door. Flagg calls without looking up)
Come in.

The back door opens, and Charmaine comes in. She carries a small bundle of clothes. Quirt sees her, but Flagg is still spreading out the map.

QUIRT
Captain, there's another baby here to see you.

FLAGG
(looking up)
Charmaine! What are you doing here?

He goes to her.

CHARMAINE
I've changed my mind. I am going with you.
(over his protest)
I do not mind that you will be busy in Paris. I, also, will be busy in Paris.

QUIRT
(under his breath)
I'll bet!

Flagg throws Quirt a look. Quirt turns away and pretends not to listen.

(CONTINUED)

43 (Cont.3)

FLAGG
Now, look, Charmaine, we settled all this last night. In the first place, I can't take you with me because of your father and my wife. In the second place, I have no room for you in the motorcycle. And in the third place, I don't even know if I'm staying in Paris. Yeah, that's right. They might ship me any place at all. This is one of the biggest meetings of the war. General Pershing, himself, is going to be there!

CHARMAINE
You are a terrible liar.
(appeals to Quirt)
Is he not, Sergeant?

QUIRT
Huh?

CHARMAINE
It is not true, is it? General Pershing would not talk to him.

QUIRT
Oh, it's true all right, absolutely. The Captain here is a very important man. He has to go to Paris. As a matter of fact, that's why they sent me here...I'm what they call a replacement.

CHARMAINE
I do not understand.

FLAGG
Never mind!
(to Quirt)
And don't you try to explain, either.
(back to Charmaine)
Now listen, you, you go back to Papa Pete and stay home nights and wait for Captain Flagg. You're my girl, remember? And if I find out you been running with somebody else while I'm gone, I'll break you in two...
(demonstrates)
See?

CHARMAINE
(completely unimpressed)
Oui.

(CONTINUED)

43 (Cont.4)

FLAGG
(pushing her toward door)
Now go on home. Goodbye, Charmaine.

CHARMAINE
Goodbye, Captain. Goodbye, Sergeant.

She is gone, leaving Quirt and Flagg alone.

FLAGG
Replacement, huh?

Quirt smiles.

FLAGG
Don't try anything while I'm gone, Quirt. I broke you in China for a stunt like this, and I'd do it again.
(changing)
By the way, whatever happened to that little girl?

QUIRT
What little girl?

FLAGG
Don't give me that. You know what little girl! The one in China! What happened to her?

QUIRT
Captain, I saved your life. You'd have married her if it hadn't been for me and be running a laundry now with the seat of your pants hanging down between your knees.

FLAGG
What happened to her!

QUIRT
What happened to the battleship Maine?

Before Flagg can express himself further, there is a knock at the door.

FLAGG
Come in.

Kiper opens the door and follows into the room, Lieutenants Aldrich, Moore and Schmidt.

(CONTINUED)

43 (Cont.5)

FLAGG
Gentlemen, this is First Sergeant Quirt who is in charge. This is Lieutenant Aldrich; this is Lieutenant Moore, and this is Lieutenant Schmidt.
(they all exchange greetings)
Aldrich, you're senior here, aren't you?

ALDRICH
Yes, sir. Two days ahead of the others.

FLAGG
You'll be in command here. Ask Quirt for any advice you need. I'll be back Wednesday week...
(paces back and forth as he talks)
Now, men, Sergeant Quirt here is one of the best darn soldiers that ever destroyed a memorandum receipt. I've soldiered with him around the world, and there isn't a finer, cleaner, smarter Marine afloat than Quirt - when he's sober. As long as he's sober he'll run this outfit - whether I'm here or absent; but Quirt loves the bottle; and when he's drunk he's the lousiest, filthiest tramp that ever wore a uniform. He's even worse than I am, and you know I don't allow anybody to get as bad as that. If he tanks up I'll break him. I've broken him once, and he knows I'll do it again. Get that, Aldrich: The first time you find him down in the square with his face in the dirt, you lock him up and keep him locked up till I return. But if he behaves himself, give him his head and let him have anything he wants. He's forgotten more about being a soldier than any of you college boys will ever know. And if you're wise you won't play cards with him, and before you lend him any money you'd better kiss it a last long farewell. He'll steal your cognac, your socks, your women, and your front teeth - if they happen to have any gold in them. That's all. Kiper, you ready?

KIPER
The motorcycle's alongside, sir.

(CONTINUED)

43 (Cont.6)

FLAGG
Give her a spin and we'll shove off.

Flagg picks up his cap and stick from table and goes, followed by all except Quirt and Aldrich.

44 EXT. HEADQUARTERS - MED. FULL SHOT - DAY

as Flagg and Kiper come out and get into the motorcycle. The Lieutenants appear as Kiper spins the motor. There are ad libs of "Goodbye, Captain," "Have yourself a time for me," and "Don't forget to visit the Louvre!" The motor coughs, sputters, vibrates, in short, does everything except make the machine go. After a moment, it gives up altogether and becomes silent. Kiper looks nervously at Flagg. Then he kicks the motorcycle hard, starts up the engine again. This time the motorcycle lurches forward, almost unseating them both, and is off down the street just as a flock of pigeons comes from behind a house. There are outraged squawks as the pigeons fly up into the air.

45 MED. CLOSE SHOT - KIPER AND FLAGG IN MOVING MOTORCYCLE - (PROCESS) - EXT. BAR-LE-DUC STREET - DAY

Flagg fishes a pigeon out of the sidecar and releases it. Kiper drives along, completely unaware that a pigeon has settled herself on his hat. Flagg looks at him.

FLAGG
Kiper, you are about to be decorated.

Kiper, still unaware, grins back amiably.

DISSOLVE TO:

46 EXT. BAR-LE-DUC STREET - DAY

Quirt and Lewisohn are walking along, Lewisohn again under the load of both packs, when o.s., there is the sound of girls' voices singing a French song. (Song to be written. Note: This song will later be reprised in English by Nicole and Lewisohn.) Quirt and Lewisohn stop and look.

47 REVERSE SHOT - EXT. BAR-LE-DUC STREET - GROUP SHOT - DAY

A double column of young girls in dark serge parochial school uniforms is coming down the street. Two black-garbed nuns lead the way, and two more are at the back. They chant in time to their quick steps. CAMERA MOVES CLOSER as girls move on down the street, and HOLDS on the last girl in line. It is Nicole, singing with the others, eyes cast down. As CAMERA HOLDS on her, she looks up and sees Lewisohn, and turns her head in his direction.

48 MED. CLOSE SHOT - EXT. BAR-LE-DUC STREET - LEWISOHN - DAY

Lewisohn returns the girl's look; singing is heard o.s.

49 REVERSE SHOT - GROUP OF GIRLS

As Nicole lowers her head and hurries on with the others. They disappear around the corner.

50 MED. CLOSE SHOT - EXT. BAR-LE-DUC STREET - QUIRT AND LEWISOHN - DAY

The byplay has not been lost on Quirt. He looks at Lewisohn quizzically, as he helps him load the equipment on his back again, and they continue on their way. CAMERA HOLDS on their backs as they go down the street. They stop at one of the houses. Lewisohn consults a slip of paper in his hand.

LEWISOHN
This is our billet.

QUIRT
Okay. Take the stuff in, will you? I got some groundwork to do. So long, kid.

He continues down the street as Lewisohn goes into the house.

51 EXT. COGNAC PETE'S - DAY

As Quirt approaches and goes in.

52 INT. COGNAC PETE'S - DAY

as Quirt comes in. Moran is at the piano, strumming idly away. Charmaine is standing on the bar, arranging some plates on a rack high up on the wall, almost to the ceiling.

QUIRT
Moran!
(Moran turns to look at him)
Old Sponge Moran!

MORAN
Well, if it ain't Quirt! You the new top soldier?

QUIRT
Yep...And does this outfit need a new top soldier!

Charmaine stretches to reach a distant spot on the shelf, and Quirt's attention is caught.

MORAN
What'd Flagg say when he saw you?

QUIRT
(looking at Charmaine)
He just said he was going to Paris and I should take over.

MORAN
That all he said?

Quirt doesn't answer. This is not surprising, because at this moment, Charmaine is balancing precariously on one foot to arrange the last plate.

MORAN
I seem to have lost you.

He starts to get up.

QUIRT
No, no. Stick around. Play something.

Moran goes into a rendition of "Hearts and Flowers." Quirt looks at him, pained, and Moran holds up his empty glass and shrugs.

QUIRT
Uh huh.

He takes glass from Moran, crosses to bar and tugs at Charmaine's skirt to attract her attention. She looks down at him, annoyed.

(CONTINUED)

52 (Cont.)

CHARMAINE
Qu'est-ce que vous voulez?

Quirt looks blank.

MORAN
She wants to know what you want.

Quirt looks at her for a long time before answering, then, without taking his eyes off her, he points in Moran's direction.

QUIRT
He wants a drink.

Charmaine clambers down from the bar with his assistance.

CHARMAINE
Le Capitaine, il est parti?

QUIRT
Parti is right, le Capitaine.

She slides a cognac bottle down the bar to him. He catches it and crosses to Moran with it.

QUIRT
(as he pours)
And I thought I didn't want to join this outfit. Shows how much I know.

Moran has a drink.

MORAN
(ready to play)
What's your pleasure?

QUIRT
I'll take care of that. You just play something.

MORAN
Which one? The "Madagascar" one?

QUIRT
(but of course)
It's always been good.

Moran starts to play. Charmaine, pretending complete disinterest, starts to polish the glasses with a towel and place them on the shelves. Quirt, trying to attract her attention, starts to hum the song; she ignores him. He beats a tattoo in time to the music on top of the piano, but she continues about her work. Humming more loudly, and singing an occasional word of the song, he does a soft-shoe dance, moving toward her. She turns completely away from him and pretends to be very busy.

(CONTINUED)

52 (Cont.1)

MORAN
Second down, fifteen yards to go.

Quirt looks at him, then hitches up his trousers in a businesslike fashion, and sings the song as he moves behind the bar with Charmaine. He takes the towel and glass out of her hand, polishes the glass in time to the music, juggles it expertly in air, and sets it neatly in place. Still in time to the music, he purposely knocks a bottle off the bar with his elbow, catches it backhand on the way down, and returns it to its place. Charmaine muffles a scream at that, and he grins confidently. Now he's sure he has her attention. He picks her up, and seats her on the bar. Then he scatters some salt on the floor from a large salt-shaker, and goes into his routine, singing and dancing as she watches. At the second chorus, he lifts her down from the bar, and they dance around the deserted cafe. Just before the dance ends, Cognac Pete enters. Charmaine and Quirt are very close together. Quirt sees Cognac Pete.

QUIRT
Who's that?

CHARMAINE
Mon Papa.

Suddenly you can see two feet of daylight between Quirt and Charmaine. They finish the dance in a very stately manner.

FADE OUT

FADE IN

53 EXT. VILLAGE SQUARE OUTSIDE COGNAC PETE'S - FULL SHOT - DAY

Under the supervision of Quirt, the new recruits are being put through their paces. They are apparently completely untrained, eager and willing, but inept and clumsy. The result is very sloppy. It is a hot day and all are perspiring freely. (NOTE: All dialogue here will have to be checked for technical accuracy.) Gowdy and Mulcahy stand to one side, smirking at the ragged performance.

QUIRT
Company - halt! Left shoulder - arms! Port - arms! Present - arms! Right shoulder - arms! Order - arms!

Quirt scowls at the unevenness of the show.

QUIRT
At ease!

He walks up and down the front slowly. CAMERA MOVING in closely and going with him. As he nears Gowdy and Mulcahy, they start to sing in close harmony:

GOWDY AND MULCAHY
(singing together, nasally)
"There are smiles that make you happy....
There are smiles that make you blue..."

This is as far as they get. Quirt takes a gun from a boy in the front line, and flings it at Gowdy. The song breaks off short, as Gowdy catches it. Quirt grabs another gun and throws it at Mulcahy.

QUIRT
Atten-shun!

Gowdy and Mulcahy snap to attention. Then, appropriating a gun himself, Quirt puts Gowdy and Mulcahy through a manual of arms that starts at a breakneck clip and finishes at a gallop. Quirt himself goes through the motions with ease and dispatch and Gowdy and Mulcahy struggle to keep up with him, as all the new boys watch, grinning among themselves, and laughing. As soon as he finishes with Gowdy and Mulcahy, Quirt whirls on the new troops.

QUIRT
Anything funny?

The smiles disappear.

QUIRT
Atten-shun!

(CONTINUED)

53 (Cont.)

As he puts them through their paces with commands following each other a split second apart -

DISSOLVE TO:

54 NEW ANGLE - EXT. VILLAGE SQUARE OUTSIDE COGNAC PETE'S - FULL SHOT - DAY

as Quirt once again puts the men through the drill. They know their stuff. Every button shines. They carry out their instructions with pace and dispatch. Prominent in the first row are Gowdy and Mulcahy, working with the men as punishment.

QUIRT
To the rear - march! ..... To the rear - march! Company - halt! Left shoulder - arms! Port - arms! Present - arms! Right shoulder - arms! Order - arms!

55 ANGLE AT COGNAC PETE'S - AT WINDOW

as Quirt's voice is heard barking commands o.s., Charmaine appears, carrying a bucket of water. She opens window, sits out on the sill, her back to the men, and starts to wash the window, throwing a backward look in Quirt's direction. CAMERA PULLS BACK TO INCLUDE Quirt, very much aware of her presence.

QUIRT
Hep! Hep!... One two - one two!... Pick 'em up !... Right turn... March!

56 FULL SHOT - QUIRT AND MEN

with Charmaine in b.g.

QUIRT
One two - left right...left right... to the rear - march!...Left - turn! One two - left right...etc.

Through this, Cognac Pete appears through the front door, carrying a market basket. Without looking at the men, he hurries off down the street.

57 MED. CLOSE SHOT - QUIRT

watching him go.

QUIRT
Hep, hep, one, two, one two. Company - halt!

58 WIDER ANGLE - QUIRT AND MEN

with Charmaine in b.g., as the men halt.

QUIRT
Order arms...Company - dismissed!

The men scatter immediately in all directions. Quirt stands and watches them go, then goes into Cognac Pete's. CAMERA MOVES IN for CLOSER ANGLE at window, as Charmaine finishes her window washing. She slides off the sill into the room, turns toward CAMERA and pulls the window back down into place.

59 EXT. VILLAGE SQUARE - MED. CLOSE SHOT - MULCAHY AND GOWDY - DAY

They are the last two to go. They have been watching the byplay between Charmaine and Quirt.

MULCAHY
Well, I guess you can take down the captain's flag and run up the sergeant's!

DISSOLVE TO:

60 EXT. BAR-LE-DUC ROAD - AT CANAL BRIDGE - DAY

as the parochial schoolgirls come down the road, chaperoned by the sisters. At the bridge, Nicole breaks out of the line, waves goodbye to her friends, and runs off across the bridge.

61 EXT. BAR-LE-DUC ROAD - AT OTHER SIDE OF BRIDGE - DAY

as Nicole comes across bridge, Lewisohn comes out of a clump of trees and makes his way toward her.

LEWISOHN
Nicole!
(she looks around)
Here! Ici!

62 CLOSER ANGLE - LEWISOHN AND NICOLE - EXT. ROAD - DAY

Nicole stops walking and he comes to her.

NICOLE
Oh, c'est vous.

LEWISOHN
(fumbling for words)
S'il vous plait...je veux parler avec vous.
(she turns to go)
Don't be afraid. N'a pas peur...je ne vous...er...je veux simplement parler avec vous.

(CONTINUED)

62 (Cont.)

NICOLE
(in a small voice)
I am not afraid...if that is what you say.

LEWISOHN
Oh! You speak English.

NICOLE
We study at the school.

LEWISOHN
That's a pretty good school. Vous parlez... You speak very well.

NICOLE
Sister Cecile does not permit that we speak French in the English class.

LEWISOHN
Well, I can't tell you how glad I am you have Sister Cecile for a teacher.

NICOLE
Thank you. Also, my father does not permit that I speak with American soldiers - in any language.

LEWISOHN
(crestfallen)
Oh...I see.

NICOLE
But sometimes, in the English class, we speak a little French.

She smiles at him, and walks in the direction of the canal. Lewisohn follows her after a moment. The CAMERA HOLDS on their backs.

DISSOLVE TO:

63 EXT. CANAL BANK - DAY

Lewisohn and Nicole are seated under the shade of a tree on the edge of the canal. They are silent as a small boat goes past them; they wave to the boat driver, who waves back. Lewisohn pitches a pebble into the water.

NICOLE
What village in America do you come from?

LEWISOHN
I come from the village of Philadelphia.

(CONTINUED)

63 (Cont.)

NICOLE
(reproachfully)
Philadelphia is a city.

LEWISOHN
Thank you.

NICOLE
Benjamin Franklin came from Philadelphia. He discovered lightning.

LEWISOHN
How old are you?

NICOLE
I have seventeen years. How old are you?

LEWISOHN
I have twenty-two years.
(hesitantly)
Nicole...I...I think about you all the time.

NICOLE
(looks up at him, surprised)
Mais non.

LEWISOHN
Yes.

NICOLE
But you only see me three times.

LEWISOHN
Four times.
(explaining)
I waited for you yesterday at the road, but I did not speak. Nicole...

NICOLE
(shaking her head)
It is the war.

LEWISOHN
Yes. If it hadn't been for the war I never would have seen you at all.

She looks away from him, embarrassed. After a moment, she starts to hum to herself the tune she and the other schoolgirls had sung the day Lewisohn saw them in the town.

(CONTINUED)

63 (Cont.1)

LEWISOHN
That's the song you sing at school.
What does it mean - in English?

She thinks a moment, and then sings the ballad to him, translating slowly into English. Lewisohn joins in for a line or two, when he gets the swing of it. This might be a pastoral song of the French countryside, or simply a song in praise of spring. It should be a lyrical song, but one which might appropriately be sung at a girl's school. As she sings, Lewisohn smiles as he watches her, and we -

FADE OUT

FADE IN

64 EXT. COUNTRY ROAD AT FORK - FULL SHOT - DAY

with the same signpost we saw at start of picture indicating the road to Bar-le-Duc. Kiper's motorcycle is seen coming down the road, weaving unsteadily from side to side. Flagg is seated beside Kiper in the sidecar. His hair is mussed, his blouse unbuttoned and none too clean. He is suffering from a violent hangover. They are followed by six motorcycles driven by M.P.s who keep a discreet distance behind them. Kiper reaches the fork in the road, and, with unerring instinct takes the wrong fork, followed by the M.P.s. Flagg can be seen as he stands up in the sidecar and points back to the sign. Kiper turns the motorcycle sharp left, cuts across an open field in a series of jerky maneuvers which almost lose Flagg, and they are back on the proper road, followed by the M.P.s. Kiper tootles off toward Bar-le-Duc, now on this side of the road, now on that.

DISSOLVE TO:

65 EXT. ROAD AT BAR-LE-DUC BRIDGE - FULL SHOT - DAY

Kiper and Flagg, with the M.P.s behind them, are approaching the bridge, just as a hay wagon starts across from the other side. The hay wagon is "driven" by a middle-aged farmer, who is snoozing in his seat as his horses amble along. Seated sidewise on the hay is the farmer's comfortably well-upholstered wife.

66 MED. CLOSE SHOT - KIPER AND FLAGG IN MOVING MOTORCYCLE (PROCESS) DAY

as the motorcycle starts across bridge, both reacting in horror to the hay wagon. It is too late to stop. Flagg ducks down in the sidecar, and Kiper closes his eyes firmly and prays.

67 CLOSE SHOT - SLEEPING FARMER

Offscene we hear the sound of motorcycles passing him, one after the other. A cloud of dust arises around his face. Nothing disturbs the rhythm of his sleep. As the dust settles after the last motorcycle has passed, CAMERA PULLS BACK TO:

68 FULL SHOT - EXT. BAR-LE-DUC BRIDGE - DAY

to show the hay wagon completing its trip across the bridge. The farmer is still sleeping, completely unaware of the fact that his wife is <u>no longer with him</u>.

69 MED. CLOSE SHOT - M.P. ON MOTORCYCLE - BAR-LE-DUC STREET - (PROCESS) - DAY

The M.P. is looking in surprise at the farmer's wife seated beside him in the sidecar. She is equally surprised.

(CONTINUED)

69 (Cont.)

FARMER'S WIFE
(for want of something better to say)
Bonjour.

M.P.
Bonjour.

He pulls his motorcycle to a stop and she starts to clamber out.

70 EXT. HEADQUARTERS - MED. SHOT - DAY

The street is deserted, except for the soldier on guard outside. After a moment, Flagg's motorcycle comes drunkenly down the street, followed by the M.P.s. Kiper pulls to a stop and Flagg rises carefully and with great dignity to his feet. The motorcycle gives a final lurch and Flagg sits again, suddenly, a painful experience in his condition. He is too unhappy even to upbraid Kiper, but gets slowly to his feet again, looks around and sees the M.P.s as if for the first time.

FLAGG
What's that?

KIPER
It's your escort, sir. They have orders to see that you got back to your own command.

Kiper tries to help Flagg from the sidecar.

FLAGG
(waving him away)
Don't help me.

With great dignity he gets up and steps carefully out of the sidecar, reaches in for his Shanghai stick, and then he proceeds up the steps to the door. At the top, he stops and looks back at the M.P.s. They return his gaze, silently.

FLAGG
Any of you Sunday School teachers ever seen any action?

1ST M.P.
No, sir.

2ND M.P.
But we've been assigned to you for the last two days, sir, and I'm putting in for a transfer to the Anti-Tanks. It'll be a cinch after this.

(CONTINUED)

70 (Cont.)

He races his motorcycle engine for punctuation.

FLAGG
You know, Kiper? We may win this war yet!

He goes in. The M.P.s turn their cycles and are off in a cloud of dust.

71 INT. FLAGG'S OFFICE - DAY

The door opens, and Flagg comes in, followed by Kiper. Aldrich and Quirt, who have been working on their papers, jump to attention and salute.

ALDRICH
How are you, Captain?

FLAGG
(swaying ever so slightly)
I'm a wreck, that's what I am! I'm an epoch-making disaster. You see before you, Mr. Aldrich, one of the seven great calamities of the world!

Moran comes in with a thick mug of coffee.

MORAN
Coffee, sir?

FLAGG
Thanks. Moran, see if I got a blouse in that closet there.

MORAN
Yes, sir.

Moran finds a fresh blouse, and Flagg changes into it during course of scene.

FLAGG
What's happened?

QUIRT
Not a thing.

FLAGG
Boys in shape?

QUIRT
They'll do. Three more days and I'll risk them on the line.

(CONTINUED)

71 (Cont.)

FLAGG
Just try and get three more days.

There is a knock at the door, and Lipinsky enters.

LIPINSKY
Brigade runner, Captain Flagg.

FLAGG
Send him in.

The runner enters.

RUNNER
Captain Flagg?

FLAGG
Right here.

RUNNER
From Captain Simpson. He wants you to know that the G-One crowd is on the way over.

FLAGG
Tell him I'm much obliged.

Runner goes as Kiper enters with a dress parcel.

KIPER
You wanted this package.

FLAGG
Oh, yeh, sure.

He takes it. Kiper makes no move to go. Looks at envelopes on Flagg's desk.

FLAGG
What're you waiting for, Kiper?

KIPER
I was wondering if...
(indicates mail on desk)
...maybe my discharge papers got here.

FLAGG
Oh.
(ruffles envelopes as if they were cards; doesn't even look down)
Nope. Didn't come. Keep in touch with us.

Kiper goes.

(CONTINUED)

71 (Cont.1)

FLAGG
(to Aldrich and Quirt,
as he gulps his coffee)
You know what G-One wants, don't you? They want us to go in and straighten the line. Straighten the line! Did you ever see a straight line between two countries?

Before anyone can answer, there is another knock at the door.

FLAGG
Come in, come in!

Lieutenant Moore comes in.

MOORE
Captain Flagg, there's an old fellow outside and he wants to see you about his daughter.

FLAGG
What about his daughter?

MOORE
He has a complaint, sir.

FLAGG
Against somebody in this outfit?

MOORE
Yes, sir.

Flagg throws a withering look at the men in the room.

FLAGG
Well, send him in.

Moore goes.

FLAGG
I can't even leave this army half a day without somebody breaking loose. Don't you fools know this is a decent village with respectable people living in it?

Moore comes back into the room, followed by Cognac Pete. Flagg is stunned, turns away for a moment.

FLAGG
Pete!
(to Moore)
Is this the man that has the complaint?

(CONTINUED)

71 (Cont.2)

MOORE
Yes, sir.

QUIRT
Think fast, Captain. Think fast.

FLAGG
(after throwing him a look)
What is all this, Pete! One of my men?

PETE
Oui, mon Capitaine.

FLAGG
That's hard for me to believe, Pete. All right, let's have it. Spit it out.

ALDRICH
Allez, Pete.

PETE
(very rapidly)
Eh bien, voila mon Capitaine - Je me fais un peu vieux et j'ai travaille dur toute ma vie pour elever mes enfants honnetement et ma Charmaine n'a jamais fait quoi qu'il soit de mal - mais depuis que les Americains sont arrives, ils lui ont raconte un tas d'histoires qui lui ont tourne la tete... ils lui ont fait un tas de promesses et maintenant ma pauvre Charmaine n'est plus la meme. C'est une autre gosse... Nom d'un chien, pourquoi ont-ils fait ca a ma pauvre Charmaine? Elle qui etait innocente comme un petit agneau!

ALDRICH
He says the soldier has made a lot of promises to Charmaine.

FLAGG
Is that all he said?

ALDRICH
The rest is poetry.

FLAGG
Well, tell him to omit poetry, see, omit poetry.

ALDRICH
(to Pete)
Eh! Vivement.

PETE
Elle est innocente comme un petit agneau.

71 (Cont.3)

FLAGG
What's that?

ALDRICH
He says she is an innocent lamb.

FLAGG
Charmaine?

QUIRT
Think fast, Captain. Think fast.

Flagg throws him a look.

FLAGG
Tell him I know she's an innocent child. Tell him Charmaine is one of the most virtuous and respectable ladies I have ever had the pleasure of meeting, and ask him how much he wants.

ALDRICH
How much what.

FLAGG
Money, you highbrow, money! What do you think he wants? It's just a game.

ALDRICH
Le Capitaine voudrait savoir combien d'argent vous voulez?

PETE
Il faut qu'ils se marient, et puis - il faut me payer pour que je ne le fasse pas passer en Conseil de Guerre. Il me faut cinq cent francs.

FLAGG
More lamb?

ALDRICH
No, he wants the fellow to marry the girl - and he wants five hundred francs.

FLAGG
That's better. Tell him he can have three hundred and tell him he can pick any son-in-law he wants out of the whole outfit.

ALDRICH
(to Pete)
Elle peut choisir n'importe qui de toute la compagnie - et vous - vous aurez trois cent francs.

(CONTINUED)

71 (Cont.4)

PETE
(wildly angry)
Non! Ca n'a rien a faire!... Vous vous fichez de moi!... Si vous ne me payez pas ce que je veux...
(he produces a paper from his pocket and waves it at them)
...j'irai au G.H.Q. ... et alors vous verrez qui aura raison!

Starts to go. Flagg blocks his exit.

FLAGG
Wait a minute. Wait a minute!
(takes paper, looks at it, and hands it to Aldrich)
What's this say, Aldrich?

ALDRICH
(looks at paper)
It's a formal complaint, Captain. The Mayor drew it up for him.

PETE
Oui! Oui, le Maire l'a ecrit. Ah! Vous allez voir, Nom d'une pipe!

ALDRICH
They've even got an official seal on it. He says he's going to headquarters with it.
(Flagg considers for a moment)
Headquarters is pretty stiff about a complaint of this sort, Captain.

QUIRT
Think fast, Captain. Think fast!

FLAGG
(ignores him)
Tell him we apologize and he can have the five hundred francs.

ALDRICH
Le Capitaine presente ses excuses et dit que vous aurez vos cinq cent francs.

PETE
Bon, bon! Ca va bien les cinq cent francs, mais il y a un type ici qui devra l'epouser - et tout de suite!

ALDRICH
The money's all right, but it's got to be a certain man.

71 (Cont.5)

ALDRICH (Cont.)
(to Pete, before Flagg can stop him)
Which man? Quel homme?

PETE
(crosses to Quirt, dramatically)
Celui-la!

Quirt gets up, knocking over chair.

FLAGG
Quirt, what's the meaning of this?

QUIRT
Sorry, sir, I don't quite catch the drift myself.

FLAGG
Have you been around with Charmaine?

QUIRT
Charmaine?
(thoughtfully)
Charmaine...

FLAGG
Cut the act. You knew she was mine and you couldn't keep your hands off her.

QUIRT
And suppose it's true? Whaddye going to do about it, Captain Flagg?

FLAGG
What am I going to do about it?
(starts to take his coat off, hesitates, pulls his coat back on)
I'm not going to do a thing.
(with pretended sincerity)
It's regulations, Quirt. A formal complaint has been lodged against you, and I can't help myself. I'm trapped. If I stand aside and let the old man go to headquarters, you know the law. They'll hang you. It breaks my heart to see this happen, Quirt, but you are about to become a bridegroom!

(CONTINUED)

71 (Cont.6)

QUIRT
This is a frame, Flagg, and you know it. The old man's only after money. He hasn't got a thing on me. All I've been doing is teaching Charmaine a couple of songs!

Flagg looks at him for a moment, and laughs building it up himself.

FLAGG
Oh, Quirt...

QUIRT
What's so funny?

FLAGG
With your reputation in this army, who's going to believe that?

QUIRT
I'll take my chances. Let him go to headquarters.

FLAGG
Don't be a hayshaker, Quirt. What chance have you got before an army court martial when ten majors start the iron ball rolling? Ten majors back in Paris who ain't going to let anybody have any fun but themselves. You haven't got a chance, Quirt, and you know it.

Quirt looks at him, realizing the truth of what he says.

FLAGG
Aldrich, accompany Sergeant Quirt to the tavern and tell Charmaine I'm giving away in marriage the handsomest sergeant in the war!
(to Quirt)
Quirt, you arrived in the nick of time with replacements. You saved the day. The Marines have landed and have the situation well in hand. We're going to decorate you. We're going to let you hold the bag!
(to Moore)
Moore, go get the Mayor. He's down by the bridge on a load of manure. Dust him off and bring him back here. I want to witness this ceremony myself.

72 INT. OUTER OFFICE MARINE HEADQUARTERS - DAY

Kiper is at the door, listening intently. Moran and

(CONTINUED)

72 (Cont.)

Lipinsky watch him. Kiper ducks quickly away from the door as he hears them coming out of Flagg's office. At the same time, Moran goes outside. The door opens and a black-faced Quirt comes out, accompanied by Cognac Pete and Aldrich. When they are a few steps into the room, Kiper starts to whistle the opening bars of the "Wedding March." Quirt whirls on him angrily, and Kiper pretends to be busy. Aldrich takes Quirt's arm and they go with Pete. After another few steps, Kiper starts to whistle again in time to their footsteps. Quirt stops dead, then controls himself and they go to the door, Kiper whistling happily in perfect time as they exit.

73 EXT. MARINE HEADQUARTERS - MED. FULL SHOT - DAY

Moran and Mulcahy are lounging against the building as Quirt, Aldrich and Pete come out.

QUIRT
Say, Aldrich, do I get a chance to talk to Charmaine?

ALDRICH
Sure.

QUIRT
Then I'm in the clear. She'll tell you this is all a frame. Charmaine won't want this.

ALDRICH
Maybe it doesn't matter what she wants. This is France and over here papa runs the family.

They head down the street. As soon as they have gone several steps, Moran and Mulcahy launch into a whistled rendition of the "Wedding March." Quirt stops in his tracks, but doesn't turn. Then he starts walking again, more quickly. Obligingly the boys whistle more quickly. Kiper, grinning from ear to ear, joins them, and they follow after Quirt, whistling the tune in time to his steps. CAMERA GOES WITH THEM down the street, as three more Marines join the procession and whistle along with the others. The group turns the corner and disappears.

LAP DISSOLVE TO:

74 EXT. BAR-LE-DUC STREET - GROUP SHOT - DAY

as Quirt, Pete and Aldrich continue their march, followed now by about fifteen whistling Marines. Quirt's mouth is set in a grim line. He alters his steps and changes the time, to no avail. The boys manage to keep time to whatever he does. Lewisohn, coming down the street, sees the group and tags on beside Kiper.

75 CLOSER ANGLE - KIPER AND LEWISOHN - EXT. BAR-LE-DUC STREET-DAY

as o.s. the whistling continues. CAMERA GOES WITH THEM as they walk.

LEWISOHN
What's going on, Kiper?

KIPER
We're having a weddin'. The sergeant's going to marry Charmaine.

LEWISOHN
A wedding! Say, I didn't know you could marry a French girl!

KIPER
All you have to do ask the Captain. He just gave Quirt permission.

CAMERA HOLDS on Lewisohn, who stops in his tracks. The others continue OUT OF CAMERA.

76 EXT. COGNAC PETE'S - GROUP SHOT - DAY

as Quirt, Aldrich and Pete arrive at the tavern, accompanied now by about twenty-five whistling Marines, Quirt can stand it no longer. He whirls on them, and starts unbuttoning his jacket.

QUIRT
All right, everybody! Line up, and I'll take you on one at a time!

ALDRICH
No, you don't, Quirt. You can't get out of this by getting yourself thrown in the brig. Kiper! Get these men out of here!

KIPER
Yes, sir!
(very military)
Company atten-shun!
(the men snap to attention)
About - face!

(CONTINUED)

76 (Cont.)

KIPER (Cont.)
(they turn. Kiper speaks slowly, almost reverently now)
For-ward ma-arch!

Then, whistling the "Wedding March" like a dirge, the men go off down the street like a bride coming down the church aisle. Aldrich hustles Quirt into the tavern with Pete behind them.

77 INT. COGNAC PETE'S - DAY

as Aldrich, Pete and Quirt come in. The place is jammed with Pete's relatives, all in their Sunday best, seated at a long table formed by placing several small ones together. They are eating enormous sandwiches and drinking wine, and are in a generally festive mood. An accordionist is stationed at the foot of the steps, with six small children beside him. The children all attack their sandwiches and try to join in the French country tune which he is playing. Quirt stares in disbelief. A stout woman, Pete's sister, Clothilde, rises from the table and comes to Pete. The music trails off and they all stare at Quirt and Aldrich.

CLOTHILDE
Mon chere frere, dites-nous quel est l'homme?

PETE
(indicates Quirt, proudly)
Le voici! Voici le brave soldat Americain qui va epouser ma jeune fille!

Clothilde looks at Quirt with obvious admiration. He squirms.

CLOTHILDE
Qu'il est beau!

PETE
(at breakneck speed)
Permettez-moi de vous presenter ma soeur, Clothilde; son mari, Gaspard; mon oncle, Louis; mes nieces, Suzanne et Emilie; ma belle-soeur, Marie; mon frere, Jean; ma tante, Mathilde; ma soeur, Annette; mon grand-oncle, Sylvestre;
(a two-year old boy runs around the table, Pete pats him on the head)
mon petite neveu, Antoine;

(CONTINUED)

77 (Cont.)

PETE (Cont.)
(indicates accordionist)
mon frere, Gilbert;
(and the children who
stand open-mouthed
around the accordionist)
et tous les enfants - Martin, Yvette,
Anatole, Pierre, Suzie et Colette!

After each introduction, Pete's guests duck their heads at Quirt, who is too dumbfounded to do anything but duck his head back at them.

78 CLOSER ANGLE - QUIRT AND ALDRICH

as Quirt finishes ducking his head for the last time.

QUIRT
What the devil is this?

ALDRICH
(suppressing a smile)
Your relatives, Quirt. Pete must have sent out the wedding invitations a week ago.

QUIRT
Well, he's not going to get away with this game. We'll finish this up as soon as Charmaine gets here.

They look up, as the accordionist strikes up "Columbia the Gem of the Ocean."

79 WIDER ANGLE - INT. COGNAC PETE'S - GROUP SHOT

to include Charmaine at head of steps, as she comes down slowly in time to the music. She looks very demure in a peasant dress and carries a small bunch of flowers.

80 CLOSE SHOT - QUIRT

reacting to this, in disbelief.

81 WIDER ANGLE - INT. COGNAC PETE'S - GROUP SHOT

As Charmaine comes down steps, the accordionist starts to play "Columbia the Gem of the Ocean." She comes directly to Quirt. Aldrich holds Quirt up.

82 INT. FLAGG'S OFFICE - MED. SHOT - DAY

Flagg is seated behind the desk looking at Lewisohn, who stands at attention before him.

(CONTINUED)

82 (Cont.)

FLAGG
Married! You want to get married?

LEWISOHN
Yes, sir. And I understand, sir, that you could give me permission to.

FLAGG
Who's the girl?

LEWISOHN
Nicole Bouchard.

FLAGG
(thoughtfully)
Nicole Bouchard...
(after a moment, he shakes his head. This is one he never met)
She live here in St. Gabriel?

LEWISOHN
Her father has that farm on the hill, where the road turns to Bar-le-Duc.

FLAGG
Lewisohn, aren't you the one who came in with Sergeant Quirt? The one who had the measles, or was it the mumps?

LEWISOHN
The measles, sir.

FLAGG
But you've only been here eight days! Did you know her before?

LEWISOHN
No, sir.

FLAGG
Now look here, boy, even in a war, eight days is a short time. Are you sure you want to do this?

LEWISOHN
Yes, sir. I'm sure.

FLAGG
It's a hundred to one she's just after your allotment.

LEWISOHN
(confidently)
Oh, no, sir. I don't think so.

(CONTINUED)

82 (Cont.1)

FLAGG
Oh, you don't, eh? How old are you?

LEWISOHN
Twenty-two, sir.

FLAGG
Well, if that's what you want...
(shrugs)
It's your life and now, more than ever, you've got a right to mess it up any way you see fit. Have you spoken to the girl's parents?

Before Lewisohn can answer, there is a knock at the door. Lipinsky opens the door without waiting for Flagg, and looks in.

LIPINSKY
Brigade runner, sir.

The Runner is in.

RUNNER
Company Commander?

FLAGG
Right here.

RUNNER
Orders, sir.
(hands over envelope and sheet of paper)
Please initial.

Flagg initials the paper, and the runner goes as Flagg rips open the envelope and takes a quick look at the message.

FLAGG
Well, Lewisohn, there's one thing about the army: the decisions get made for you. We're moving up immediately. We'll take this up when we get back.

LEWISOHN
Oh... Yes, sir.

He makes no move to go.

FLAGG
(shouting)
Lipinsky!

(CONTINUED)

82 (Cont.2)

LIPINSKY'S VOICE
Ay, ay, sir.

Flagg sees Lewisohn standing there.

FLAGG
(to Lewisohn)
On your way, boy. On your way!

Without replying, Lewisohn moves slowly out of the room, passing Lipinsky on the way in.

FLAGG
Lipinsky, we're going in. Pass the word to all platoon commanders to stand in heavy packs in thirty minutes. The camions are waiting at the crossroads with ammunition. Tell Quirt to salvage all rations in the square, and...
(breaks off short, and thinks a moment)
No...no... Wait a minute. Don't tell Quirt we're going in. We'll marry him to Charmaine and march the blushing bridegroom off to war!

Lipinsky, halfway out the door, stops in his tracks and snaps to attention.

LIPINSKY
'Ten-shun!

Flagg gets to his feet as Brigadier General COKELY comes in, followed by DAVIS, a young man in the uniform of a Captain. As soon as they are past Lipinsky, he goes.

GENERAL
(talking as he comes in)
Hello, Flagg. Haven't you received that order yet?

Flagg salutes.

GENERAL
I come into town to hold a staff conference and find the whole shebang asleep!

FLAGG
Just got the order, General. We'll get off in time. Never missed a train in my life.

(CONTINUED)

82 (Cont.3)

GENERAL
Well, I don't know how you do it. Got that map, Davis?

CAPTAIN
Here, sir.

He produces a map and spreads it out on the desk. Flagg, the General and the Captain gather around.

GENERAL
Now see here, Flagg. Here's where you're going in, and here's the line. The corps wants that line straightened out.
(Flagg controls a smile)
It's up to your boys to do it. They're a bunch of tramps, but they can do this sort of thing.

FLAGG
Individualists, General, individualists.

GENERAL
Yes, you've got that reputation. So they've picked out another job for you. They want you to bring back a German officer.

FLAGG
Oh, don't say that, General. Don't break my heart. I knew you had a bolt of black crepe up your sleeve when you came in that door!

GENERAL
Flagg, we have an idea a big push is coming, and if we can confirm that, it will save thousands of lives. If your boys bring back a German officer in good condition, I'll send the whole company back for a month's rest. I'll do more. If you get me an officer without a scratch, I'll give you eight days in any hotel in Paris. If you weren't such a bum, Flagg, I'd put you on staff!

FLAGG
And carry a map? No, thank you, General.

They all look up as they hear the sound of an accordion playing the wedding march. The sound draws nearer and through the open door come Charmaine and Quirt, Aldrich,

(CONTINUED)

82 (Cont.4)

Kiper, Moran, Cognac Pete and the Mayor. The Accordionist and the rest of Pete's relatives gather in the outer office and try to see in through the doorway. The smaller children are picked up by their parents so they may have an unobstructed view of the ceremony about to be performed.

GENERAL
Hullo! What's this? A wedding party? You're not getting married, are you, Flagg?

FLAGG
Not this trip, sir. It's Sergeant Quirt.

GENERAL
Quirt? Oh, yes, I remember Sergeant Quirt very well. You're the last man in the world I'd expect to see getting married.

QUIRT
(unhappily)
Me, too, sir.

GENERAL
Flagg, is there some sort of case here? Charges of some sort?

FLAGG
(smoothly)
Not at all, sir. Sergeant Quirt here expressed a wish to marry the innkeeper's daughter, and I didn't see any reason to stand in his way. May I present the bride, sir?
(takes Charmaine's arm and leads her to the General)
Meet the future Mrs. Quirt. Charmaine... General Cokely.

GENERAL
I hope you will be very happy, Mademoiselle.

CHARMAINE
Thank you, General...
(comes closer)
You are really...General?

Flagg watches her with admiration.

(CONTINUED)

82 (Cont.5)

GENERAL
Ye-es...
(sees everybody
watching them)
Well, go ahead! Don't waste any time!

FLAGG
Ay, ay, sir.
(to the mayor)
Mr. Mayor, turn on the ceremony!

They fall into place, Charmaine and Quirt standing before the Mayor, who holds the book.

MAYOR
(reading in English
with difficulty)
Do you, Charmaine, take this man...

GENERAL
Oh, excuse me. I've got to shove off. Sorry I can't wait to kiss the bride, Quirt. You have about twenty minutes, Flagg.

FLAGG
(after a look
at Quirt)
Right, sir.

GENERAL
There's not much time for a honeymoon, Quirt, but if you bring back a German officer for me, you get a whole month's leave. So long, Flagg. Remember, twenty minutes!

FLAGG
Goodbye, General.

The General and Captain Davis are out.

FLAGG
Come on, Mayor. Allez, allez!

MAYOR
Do you, Charmaine, take this man for your husband, to love, honor....

QUIRT
She does not, I do not, we do not!

(CONTINUED)

82 (Cont.6)

QUIRT (Cont.)
(to Flagg)
So we're going in twenty minutes, eh - and you were going to tie me up before I knew anything about it? And I suppose if I don't marry her you'll lock me up. All right. If you think you can take your men in tonight without a first sergeant, you lock me up.
(himself again)
I'd like to see you take this bunch across that last two miles without a sergeant. Well, if this sergeant goes in, he goes in single; so you better make up your mind what you're going to do.

FLAGG
I won't lock you up. I'll turn you over to headquarters!

QUIRT
Suits me fine.

FLAGG
Suits you! Who you kidding. Mr. Mayor, give us some more of that ceremony.

MAYOR
Do you, Charmaine, take this man....

QUIRT
Nobody's taking this man. Go ahead. Turn me over to headquarters, Flagg.

FLAGG
They'll hang you.

QUIRT
Sure they will. And what about you? If you take this outfit up front without me, the day after they hang me, wherever I am, I'll be seeing you!

They look at each other. The Mayor seizes his opportunity.

MAYOR
Do you, Charmaine, take this...

FLAGG
Turn it off, Mr. Mayor, turn it off.

(CONTINUED)

82 (Cont.7)

FLAGG (Cont.)
(to Quirt)
Well, skunk, you've got me. You win. Hit the deck.

QUIRT
Now you're talking.
(turning to Charmaine)
Sorry, Charmaine, but I can't marry you tonight, I've got work to do. And if I never see you again - why, then I never see you again.

He starts out, turns at door.

QUIRT
(to Charmaine)
Goodbye, kid.

Quirt throws a last triumphant look at Flagg, and then he goes out of scene, leaving the door to the outer office open.

FLAGG
(shouting to outer office)
Shake a leg, you hayshakers! Pass the word for inspection in five minutes, and they'd better be shipshape. Camions at the crossroad. Extra bandoliers and V.P. grenades for the outside ranks. Don't let Quirt do all the work.

RUNNERS' VOICES
(from outer office)
Ay, ay, sir.

PETE
Sont-ils maries? Ou votre sergeant se moque-t-il de moi?

FLAGG
Sure, they're married.

PETE
(beats on desk in anger)
Prenez garde! Je viendrai!

FLAGG
Don't bother me. Don't get in my way, see? We're fighting a war with Germany. I don't give a hoot whether he's married or not. Run along outside. Beat it!

(CONTINUED)

82 (Cont.8)

Pete and the Mayor go out, preceded by the relatives, all jabbering madly in French in an attempt to discover what has happened. Pete flings several curses over his shoulder as he disappears from sight. Finally, they are gone. Flagg is now alone with Moran and Charmaine. He gets his cap and stick from the desk.

FLAGG
We're moving up to Aubignac, Moran. There's extra rations coming up. You wait here and bring them through.

MORAN
Ay, ay, sir.

He goes into outer office. Flagg is alone with Charmaine.

FLAGG
I'm sorry, Charmaine, but I need that sergeant.

CHARMAINE
Captain...you should have taken me to Paris with you.

FLAGG
Maybe I should have. Anyway, I brought you back a present, like I said I would.

He gives her the parcel.

CHARMAINE
(tearing it open)
For me? What is it? A dress?

FLAGG
Not exactly a dress...

The package is now open, and she holds up a scanty costume, composed of brief skirt and strapless top. Holds it against herself, puzzled.

FLAGG
It's a costume. I...bought it off a girl at the Folies Bergeres. It was the only costume in the show.

CHARMAINE.
Oh, it is beautiful!

She caresses the soft satin.

FLAGG
I wanted to see what <u>you'd</u> look like in it. I guess I won't now.

(CONTINUED)

82 (Cont.9)

FLAGG (Cont.)
(he looks at her)
Kiss me goodbye.
(they kiss)
Now you forget me. Forget all about Quirt and me. Chances are you'll never see either of us again.

CHARMAINE
I never forget you.

FLAGG
(thoughtfully)
Hmmm. Well, if I get leave, Charmaine ...You never can tell. It's a stinking war but it's the only one we've got.

The bugle is heard, calling assembly. (CHECK BUGLE CALL)

83 CLOSE SHOT - BUGLER

as he blows several bars of the call. CAMERA PULLS BACK TO -

84 FULL SHOT - EXT. BAR-LE-DUC STREET - OUTSIDE HEADQUARTERS - DAY

as the men assemble from all directions, all with heavy packs, and find their places. The bugle continues.

85 NEW ANGLE - EXT. HEADQUARTERS AT DOOR - CHARMAINE AND MORAN - DAY

watching the men gather in the street.

86 FULL SHOT - EXT. BAR-LE-DUC STREET - OUTSIDE HEADQUARTERS - DAY

The men are now all in place as the bugle call comes to a halt. The order is given to "Right face" and then "Forward - march!" And they go down the street.

87 EXT. HEADQUARTERS AT DOOR - DAY - CHARMAINE AND MORAN

watch them disappear. Charmaine's eyes are filled with tears.

CHARMAINE
Do you think they will come back?

MORAN
Not likely. Why don't you forget all about them and marry some Frenchman here in town?

(CONTINUED)

87 (Cont.)

Charmaine studies him a moment, then turns to look up the street.

CHARMAINE
Look, Corporal.

Moran looks.

88 REVERSE SHOT - EXT. BAR-LE-DUC STREET - DAY

as an elderly Frenchman comes down the street accompanied by his grandson, a boy of about six. They walk in companionable silence.

89 EXT. HEADQUARTERS AT DOOR - CHARMAINE AND MORAN - DAY

CHARMAINE
Which one do you think I should marry?

Moran doesn't reply.

90 EXT. BAR-LE-DUC ROAD - FULL SHOT - GROUP - DAY

at edge of town, as the column of men march out of the town. Nicole and two older girls of the school, accompanied by a Sister of the school, walk at the side of the road, going in the opposite direction.

91 MED. CLOSE SHOT - NICOLE

as she stops in her tracks, and searches among the faces for Lewisohn. Her friends and the Sister continue on their way.

SISTER'S VOICE
(offscene)
Nicole! Nicole!

Nicole pays no attention. She has found Lewisohn. She watches him go.

92 REVERSE SHOT - LEWISOHN

with other men in b.g. CAMERA GOES WITH HIM, as he continues on his way, his head turned to see Nicole.

93 MED. CLOSE SHOT - NICOLE

still watching the men go.

SISTER'S VOICE
(offscene, loudly)
NICOLE!

Nicole looks wildly in her direction, then suddenly turns, and runs off in the opposite direction.

457

LAP DISSOLVE TO:

94 EXT. BAR-LE-DUC ROAD - DAY

Nicole is at the roadside, panting a little with exertion, as the column of men come around the bend in the road and swing past her. She sees Lewisohn, and half raises her hand in gesture. Offscene, the strains of "The Marine Hymn" begins softly. Nicole is oblivious to the other men, who ad lib "Wait for me, Frenchie!" and "Why didn't I know about you before?"

95 MED. CLOSE SHOT - LEWISOHN

with Flagg marching at the side of the road next to him. He returns Nicole's half-gesture. Flagg takes it all in.

FLAGG
Lewisohn, you have about a minute and a half. Think you can catch up with us?

LEWISOHN
Yes, sir! Thank you, sir!

He runs off toward Nicole. CAMERA HOLDS on marching column of men, as the "Marine Hymn" comes up full. As they turn the bend in the road -

FADE OUT

FADE IN

A legend appears on the screen:

AUBIGNAC - A French village at the front which has changed hands several times in the past week.

DISSOLVE TO:

96 LONG TRAVELING SHOT - EXT. - FROM ABOVE - DAY

at outskirts of village of Aubignac, as CAMERA ROVES to show a bombed-out farmhouse from which a series of irregularly aligned trenches extend. As CAMERA MOVES DOWN trenches, the figures of men are seen huddled together, even from the air looking dirty and tired. O.s. can be heard the music of a tinny victrola playing the "Schnitzelbank" song. Lieutenant Moore moves through the trenches, working his way toward the music. CAMERA MOVES IN FOR:

97 CLOSER ANGLE - EXT. TRENCH - GROUP SHOT - DAY

Behind the trench there is a small dugout, in which Kiper and Moran can be seen, listening to the victrola, (an ancient one with a broken horn), which plays the "Schnitzelbank" song. Gowdy is in the trench, keeping the lookout, and Lewisohn is curled up in the bottom of the trench, writing a letter with the stub of a pencil. Moore COMES INTO SCENE and looks at victrola.

MOORE
Where'd that come from?

KIPER
We captured it last night at the railroad station.

MOORE
Well turn it off. Everybody thinks a German band is here, serenading us.

KIPER
(turns off record)
That was the idea, Lieutenant. We thought some German officer might think that, too, and wander in here by mistake. Then we could capture him and all go home.

MOORE
They ought to put you on staff for that kind of thinking.

He turns, walks a few steps away, and then turns back.

(CONTINUED)

97 (Cont.)

MOORE
Oh, turn it on, if you want to. It's as good an idea as I've heard around here the last week.

Moran grins and starts the record again.

MOORE
(gesturing them out into trench)
And get out here where you belong. If a German officer should drop in, there ought to be somebody out here to receive him.

He GOES OUT OF SCENE as Moran and Kiper move out into trench.

98 NEW ANGLE - EXT. TRENCH - DAY

Moran, Kiper, Lewisohn and Gowdy, as Lewisohn goes back to his writing.

MORAN
Are you writin' another letter?

Lewisohn looks up for a moment, and then back to his letter.

KIPER
Let him alone. He's in love.

GOWDY
And he wants to get married.

MORAN
Listen, Lewisohn, before you get married, get Kiper to tell you about his two wives and how they took him.

KIPER
Yeah, they took me. You know, Lewisohn, if I had to do it all over again - I'd do it all over again.
(leans back thoughtfully - lights a cigarette)
What day is today?

MORAN
Why? You got an appointment with your dentist?

KIPER
No, but if I knew what day it is, I'd know what that first wife of mine back in Buffalo is giving that fireman for dinner.

(CONTINUED)

98 (Cont.)

GOWDY
I know what she's giving him for dinner.

KIPER
Don't say it!

MORAN
Kiper, when you get your discharge, you going back to her?

KIPER
(reflectively)
Mmmm, I don't know. I don't know if I'd like her in Buffalo. Of course if she was to appear right here in the trench - bending over a hot stove - begging me to take her back...

He cuts off short as there is a burst of fire over their heads. They all hit the ground and try to dig even deeper. After a moment, Kiper lifts his head.

KIPER
I don't think I'd have the heart to refuse her.

Another burst of fire, and he ducks again.

KIPER
One measly little German officer, and we could all go home.

GOWDY
Why don't you go out and get one?

KIPER
I don't want to go out and get one. I just want one to drop right in my lap.

Suddenly, Quirt swings over the side of the trench and drops in, scaring Kiper out of a year's growth. Quirt carries a sack of groceries. They all jump. Kiper reaches for his gun.

QUIRT
Hey! Hey! Me Mellican soldiah. Me bring chow. No shoot!

KIPER
Chow?

QUIRT
You don't expect me to call it food, do you?

He fishes a can of bully beef out of sack and looks at it.

(CONTINUED)

98 (Cont.1)

QUIRT
(in time to "Schnitzelbank" record)
Is das nicht ein Bully Beef?

He throws the can to Kiper, who catches it.

KIPER
(looking at it sadly)
Ja, es ist ein Bully Beef!

99 LONG TRUCKING SHOT - FROM ABOVE - DAY

to show Quirt moving through the trenches handing out rations, Quirt continues on his way, CAMERA GOING WITH HIM until he reaches the end of the row of trenches and the bombed-out farmhouse and ducks into the cellar.

100 INT. CELLAR - DAY

Originally the wine cellar of the farm, the room has been converted into an emergency hospital, with ticks spread out on the floor, head to the wall, feet meeting on a center aisle. Three wounded men are sleeping on the ticks. Lipinsky sits on a bench and watches the MATE, a pink-cheeked, clean young man, arrange his supplies and medications on a shelf to one side of the room. Lieutenant CUNNINGHAM, a brand-new officer, complete with trench coat and insignia, sits on the other side of room looking and feeling completely useless. Quirt comes down the steps.

QUIRT
Captain Flagg here?

LIPINSKY
Still in the orchard digging those new rifle pits. Fifteen men could hold this half the town the way he's got it staked out.

QUIRT
There'll be about fifteen holding it, if we don't get some help. I'd like to have that divisional staff in this town for one night. It was murder crawling down that ravine with the groceries. Sometimes I think Flagg is trying to lose me.

They look up as there is a commotion at the head of the stairs. Captain Flagg appears, supporting Aldrich by gripping his left arm over his shoulder and easing him down the steps. Aldrich's right arm is a mess of dried blood and dirt. Flagg has no leggings or laces in his

(CONTINUED)

100 (Cont.)

breeches, which flap about his bare legs. His blouse, many sizes too big and without a sign of insignia, is tied with a piece of twine. He is bareheaded and appears very weary. He wears a belt and holster with automatic bound to leg. Lipinsky leaps up and spreads a blanket on one of the ticks. The mate and Quirt come over as Flagg lowers Aldrich onto bunk.

FLAGG
Right here, Aldrich.

QUIRT
Bad?

FLAGG
He was crawling on the embankment near the railroad station, and somebody inside threw him a present.
(to mate)
Give me a stick of that dope, Holsen.

MATE
They are quarter grains, Captain.

FLAGG
Take two of these now.
(puts two tablets in Aldrich's mouth)
I'm putting the rest of these in your pocket. Take one every three hours until you're carried out.

ALDRICH
(not dramatic, just casual)
What if I take them all when your back is turned?

FLAGG
Go ahead. It's your affair.

QUIRT
Don't be a fool, Aldrich. You're better off than any of us. You got a ticket home in that right arm.

The dope begins to take effect. Aldrich's head sinks back on the pillow.

FLAGG
That's right, sleep it off, boy, sleep it off. You're in a deep, wide hole and the shells can't get you now.

The mate comes to Aldrich on SIDE AWAY FROM CAMERA, with his medical supplies, and begins to cut Aldrich's sleeve

(CONTINUED)

100 (Cont.1)

away and clean up the wound. Flagg walks wearily to the other side of the cellar and sinks down on a bunk. Cunningham comes to Flagg and salutes.

CUNNINGHAM
(an easy Texas drawl)
Captain Flagg?

Flagg turns his eyes to look at him. Doesn't bother to reply.

CUNNINGHAM
Lieutenant Cunningham reporting, sir.

FLAGG
First time up?

CUNNINGHAM
Yes, sir.

FLAGG
In the name of the holy sweet jumping, are you bound for a masked ball that you come disguised as an officer, or are you trying to save snipers the trouble of picking you off with a glass.

CUNNINGHAM
Oh... I see what you mean, sir.

He starts to remove the signs of his rank.

FLAGG
(sarcastically)
Oh, you do! What do they teach in that officers' college you went to - how to shine your shoes and press your pants?

CUNNINGHAM
(stung)
I'll do anything you will, sir.

FLAGG
Why it's Frank Merriwell! Tell you what, Frank, we're going to let you pitch tomorrow. Meanwhile, sit down and keep your eyes open.

Cunningham goes back to his place and sits, and Flagg crosses to table to look at map spread out on it.

QUIRT
Ration detail in, sir.

(CONTINUED)

100 (Cont.2)

FLAGG
Good.

QUIRT
Do you mind if I go out and take a look around? I'd like to see this war some.
(Flagg looks up at him)
I've been nothing but a lousy bakery wagon since we got here.

FLAGG
Go ahead. Get your head blown off, if that's what you want. But bury yourself while you're about it. The burying detail is in for the night.

The phone rings. Quirt stops to listen, as Lipinsky, jumps for the phone.

LIPINSKY
Headquarters, Company L... Yes, sir.
(holds out phone)
Captain Flagg...

FLAGG
The old man?

LIPINSKY
Yes, sir.

FLAGG
(takes phone)
Flagg here, sir... Yes, General... I know they're back in the railroad station. Our crossfire couldn't stop them... It'll take a brigade action to get them out for good.
(his voice and expression change suddenly)
Staff officers?... Where?... I have the map right in front of me...
(finds spot on map)
Beyond the gray stable...about a hundred yards east... Farmhouse there, huh?... They sure picked themselves a beautiful spot... I might get someone through tonight... Yes, sir, you can be sure we'll let you know if we get one. We're not exactly crazy about this town... Yes, sir.

He hangs up thoughtfully.

QUIRT
German staff officers?

(CONTINUED)

100 (Cont.3)

FLAGG
(nods)
They got a report from our observation post. There are German staff officers in a farmhouse beyond the gray stable.

QUIRT
With your permission, I'd like to take a couple of volunteers and go out and bring back one of those Fritzies so we can all get out of here.

FLAGG
Out of the question. Lipinsky, get me Lieutenant Moore.

QUIRT
(holds Lipinsky)
Lieutenant Moore! You sending Moore? This is a man's job. You can't send a boy.

FLAGG
I'm not keeping you here out of love, Quirt. These men have got to be fed and there's nobody but you who can run rations down that ravine under enemy fire. Hit the deck, Lipinsky.

Lipinsky goes.

DISSOLVE TO:

101 EXT. TRENCH - ORCHARD - GROUP SHOT - NIGHT

Moore, Mulcahy and Nussbaum are just finishing blacking up. Flagg watches them.

FLAGG
Ready, Mr. Moore?

MOORE
Ready, Mulcahy?

MULCAHY
Ready, Mistah Bones.

MOORE
Okay, sir.

FLAGG
Good luck.

MOORE
Thanks.

Moore, Mulcahy and Nussbaum crawl over the top of the trench and start to inch their way toward the German side of the town. After a moment, CAMERA SWINGS UP for:

102 FULL SHOT - NIGHT SKY

to show the moon, which has just come up over the horizon.

DISSOLVE TO:

103 CLOSE SHOT - RADIUM DIAL OF WATCH ON MAN'S WRIST - NIGHT

The clock shows the time to be 12:20. CAMERA PULLS BACK TO:

104 MED. FULL SHOT - EXT. TRENCH - GROUP SHOT - NIGHT

The watch is on Lewisohn's wrist. He is now the lookout. Moran, Kiper and Gowdy are asleep in the trench beside him. Lewisohn puts the binoculars to his eyes and looks out into the town. Flagg COMES INTO SCENE beside him. They speak softly so as not to wake the others.

FLAGG
Any sign of them?

LEWISOHN
No, sir.

FLAGG
Here, let me.

He takes the glasses and looks through them. When he returns them, he gets a good look at Lewisohn.

(CONTINUED)

104 (Cont.)

FLAGG
Oh, it's you. Still want to get married?

LEWISOHN
For the record, sir.

FLAGG
Just for the record. There's nothing I can do about it now.

LEWISOHN
Yes, sir.

FLAGG
I almost got married myself once.
(laughs cynically)
Once! Maybe twenty-five times - China, Mexico, the Philippines, San Domingo, even New York City! Wherever there was women!
(shakes his head reminiscently)
But I was a wise guy. I was saving myself.
(shrugs)
For what?

He goes back in the direction of the farmhouse. Lewisohn watches him go for a moment, then rests his chin on his arms and stares out in the direction of the German lines. Softly o.s., the music of Nicole's song is heard. Lewisohn listens to it. After a moment, he hears Nicole's voice singing the song to him. Her voice picks up and comes nearer and nearer, until it seems as if she is there with him. The mood is shattered by a BURST OF GUNFIRE. The music breaks off; Lewisohn ducks down into the trench. The sleeping soldiers groan in their sleep and turn over. CAMERA SWINGS UP FOR:

105 FULL SHOT - SKY - NIGHT

to show the moon directly overhead now. O.s., the machine-gun fire is repeated.

DISSOLVE TO:

106 INT. CELLAR - GROUP SHOT - NIGHT

The first streaks of light are beginning to filter through the doorway. The Mate, the three wounded soldiers, Cunningham and Aldrich are all sleeping. Quirt watches at doorway. Aldrich groans in his sleep and turns. Quirt comes to him, takes two of the tablets from his blouse

(CONTINUED)

106 (Cont.)

pocket and puts them into Aldrich's mouth. Flagg comes down the steps, looking haggard and showing the effects of a sleepless night.

QUIRT
No news of Moore?

FLAGG
Nothing.

ALDRICH
(hoisting himself - looks feverish and wild)
No sign of the college boy?
(Flagg looks at him)
Does he get his letter, Captain Flagg? - the chocolate soldier who forgot to come back? Or maybe the Germans have captured him and they get to go home. Is that the way the game is played?

QUIRT
(tries to stop him)
Lieutenant Aldrich...

FLAGG
Let him talk.

ALDRICH
That's right. Let the thirty-day-wonder speak his piece. Why don't you get off the bench and play, Captain Flagg? There are two minutes left, and we could use a hero!
(his voice rising)
We could use a hero! What price glory now, Captain Flagg?

He sinks back, exhausted. Flagg looks at him, and then goes out of the cellar.

107 EXT. CELLAR DOOR - MED. FULL SHOT - DAY

as Flagg comes up out of cellar. There is a heavy morning fog. Quirt follows out.

108 CLOSER ANGLE - QUIRT AND FLAGG

FLAGG
You want to win your letter, Quirt?

QUIRT
I want to go home.

(CONTINUED)

108 (Cont.)

FLAGG
Well, the shortest way home is straight out there.

He indicates German lines, then turns and looks at Quirt.

QUIRT
(after a moment)
Okay.

FLAGG
(shouting into cellar)
Cunningham!

Cunningham arrives out of the cellar, on the double.

FLAGG
Mr. Cunningham, you're in command here.

CUNNINGHAM
(still half asleep)
Yes, sir.

Flagg and Quirt start to go.

FLAGG
Wait a minute. This fog may not hold.
(looks at his watch)
Cunningham, at five-ten throw everything we've got at the railway station. Then send a platoon down into the ravine and fire from there. Make them think we're coming through that way. Don't lose anybody, though! Don't send anybody in.

CUNNINGHAM
Ay, ay, sir.

Flagg and Quirt go toward the trenches.

DISSOLVE TO:

109 EXT. HILLSIDE - MED. SHOT - DAY

to show gray stable in b.g., across a country road at right angles to the path Quirt and Flagg are talking as they crawl slowly up. The hillside is scarred with shell holes which show through the lifting fog. The heavy grass offers a screen for the men as they progress slowly. O.s., is heard the sound of gunfire. Flagg consults his wrist watch.

FLAGG
Cunningham is a little anxious. He's ten seconds ahead of time.

They both rest for a moment, Flagg squinting off in the direction of the stable.

(CONTINUED)

109 (Cont.)

FLAGG
If headquarters is right, the farmhouse is right off to the left, beyond those trees.

QUIRT
(fervently)
Be there, baby. I got three hundred bucks in my pocket that's just dying for a leave.

They crawl a little further. Flagg takes out his glasses and looks through them.

FLAGG
It's there, all right...This time tomorrow I'll be drinking my breakfast in Cognac Pete's.

QUIRT
We going back to Bar-le-Duc?

FLAGG
Quirt, I'm going to do something for you. I'm going to let you off the hook. As soon as we get this Kraut, I'll have you transferred out of the outfit, so you don't have to go back to Bar-le-Duc and face the music.

QUIRT
What music, Flagg?

FLAGG
The wedding music.
(hums a snatch of the "Wedding March")

QUIRT
One campaign at a time, Flagg. Don't lay out the Bar-le-Duc campaign till we get this one done.

FLAGG
I'm letting you off the hook.

QUIRT
(shakes his head, smiling)
Don't do me any favors, Flagg. You see, I been thinking about her, too ...just like you. And I'm seeing things different, too. Back in Bar-le-Duc, I thought she was just another dame in a long line of dames. But I must have been wrong, because I keep thinking about her all the time. Something's got into me.

(CONTINUED)

109 (Cont.1)

QUIRT (Cont.)
(looks at Flagg)
Maybe it's running rations down that ravine, but if you tried to unload her on me now, I'd take her - wedding, Cognac Pete, relatives and all! And so would you - but you haven't got a chance.

They duck down as there is the sound of firing, and several star shells explode in the air above them. As soon as it is quiet, Quirt starts to move forward.

FLAGG
Hold it. They may have spotted us.
(a pause, during which he eyes Quirt thoughtfully)
What makes you think Charmaine'll want to see you after the way you walked out?

QUIRT
She'll want to see me, all right. She's crazy about me. She told me she never met a soldier like me. She used to say she wished the whole outfit would go away and leave us in peace.

FLAGG
She doesn't know enough English to say that and you don't know enough French.

QUIRT
The language she was talking, I understood.

They both get up.

110 WIDER ANGLE - EXT. FIELD AT ROAD - DAY

as Quirt and Flagg, bent over, run across the road toward the stable. There is the sound of a PLANE from overhead, and they duck into a clump of trees.

111 FULL SHOT - SKY - DAY

To show a German observation plane of World War I winging across the sky.

112 EXT. FIELD - MED. SHOT - DAY

Flagg and Quirt are looking up at the plane through the trees in which they have concealed themselves. The sound of the PLANE dies away. The gray stable is in b.g.

(CONTINUED)

112 (Cont.)

FLAGG
How about climbing that tree and taking a look around?

QUIRT
What are you trying to do? Make sure I don't get back to her?

Flagg looks at him, then drops his gun in disgust and prepares to climb the tree himself.

QUIRT
All right, all right.

FLAGG
(giving him the glasses)
See if you can spot anything.

Quirt swings himself up onto a low branch.

FLAGG
Any messages for Charmaine?

QUIRT
Yeah. Just tell her you're a friend of mine.

He disappears in the branches.

113 ANGLE AT TOP OF TREE - QUIRT

as he appears through the foliage and works his way out on a limb. He finds a support, balances himself against it and puts the glasses to his eyes.

114 EXT. STONE HOUSE - FULL SHOT - (AS SEEN THROUGH GLASSES) DAY

As the glasses come into focus, the house stands out in sharp relief. CAMERA HOLDS for a moment on the two sentries at front of house, as they light cigarettes, exchange a few words, and then continue their patrol. CAMERA SWINGS alongside of house to HOLD a glassless downstairs window. A man's hand, holding a coffee cup, can be seen. CAMERA SWINGS AROUND to back of house and HOLDS on car, half backed into the trees behind it. For concealment a large branch has been laid against the front of the car. A German soldier comes out the back door carrying a gasoline can. He proceeds to the car, unscrews the tank, and starts to fill it.

115 EXT. AT EDGE OF CLEARING - DAY

Flagg is waiting, as Quirt drops from a low branch to the ground.

(CONTINUED)

115 (Cont.)

QUIRT
There's a German staff car around the back of the house, but they're getting ready to pull out. They're filling it with gas. Got any ideas?

Flagg nods and gestures with his head to Quirt. They duck back into the trees and head for the house.

116 EXT. BACK OF STONE HOUSE - MED. SHOT - AT CAR - DAY

The German soldier now has the hood of the car open and is tinkering with the motor. In b.g., the foliage of the trees and the bushes stirs. The soldier looks up but all is silent, and he goes back to his work. CAMERA WHIPS AROUND to the edge of clearing for:

117 MED. CLOSE SHOT - DAY - FLAGG

half concealed by a bush, sighting along his rifle at the German soldier.

118 NEW ANGLE - LONG SHOT - DOWN RIFLE BARREL - AT GERMAN SOLDIER

(CAMERA IS FLAGG'S EYES) to show a perfect bead on the German.

119 EXT. BACK OF STONE HOUSE - AT CAR - DAY

The German finishes with the motor, closes the hood and fastens it in place. Suddenly, he is seized from behind by Quirt, who gets his arm around the German's neck to prevent any outcry. The German struggles to release himself, and Quirt cracks him on the head with his rifle butt. The German stops struggling. His body relaxes heavily against Quirt. Flagg appears in scene beside them. Together, he and Quirt drag the body a little way into the woods. Then, after a careful look around, they run toward the house, crouching down as they go. They flatten themselves on the ground and look into the downstairs window.

120 REVERSE SHOT - INT. ROOM - FARMHOUSE - DAY

There are four German officers in the room, seated around a table, finishing some coffee. A map is spread out on the table and they are deep in conference.

1ST GERMAN OFFICER
(in German)
Wir koennen diesen Weg nehmen. Es ist frei bis Montaigne.

(CONTINUED)

120 (Cont.)

A second officer gets up and goes to back door. He calls in the direction of the car.

2ND GERMAN OFFICER
Schaefer! Schaefer! Wass tuhen sie dort?

There is no answer. He looks back at his friends and steps out.

121 EXT. BACK DOOR - STONE HOUSE - DAY

as the 2nd German Officer comes out of the house, Flagg appears around the corner.

FLAGG
(gun leveled - hissing)
Schweig! Shtill!

The 2nd German Officer stops in his tracks and looks at him.

FLAGG
Cumen sie hier!

The 2nd German Officer moves slowly toward Flagg, then just as he gets to him, reaches for his gun. Flagg jams the butt of his rifle into the officer's mid-section, and he goes down, his gun discharging loudly as he goes. There are shouts in German from inside the house, and Flagg falls on his face into the open doorway, and starts to shoot.

FLAGG
(shouting)
Keep it low!

122 INT. ROOM FARMHOUSE - DAY

The three remaining German officers have upended the table and are crouched behind it as Flagg blazes away at them from the doorway.

123 EXT. STONE HOUSE - DAY

The two sentries come running toward the back of the house, when there is a burst of fire from behind a tree, and they go down. Quirt appears from behind the tree, takes a look at them, and then moves cautiously toward the back door. There is more fire as he goes, and then silence.

124 ANGLE AT BACK DOOR - DAY

as Quirt joins Flagg. Quirt pauses for a look at 2nd German Officer who is obviously dead. Then he and Flagg go into house.

125 INT. ROOM FARMHOUSE - DAY

Quirt and Flagg come in cautiously. They straighten when they realize there is no motion from behind the upended table, now riddled with holes. Slowly, they move around table and examine the Germans. From the looks on their faces all are dead.

QUIRT
Not a chicken alive.

They stiffen as they hear a sound from the next room. Flagg indicates the door and, moving warily, Quirt kicks it open.

126 INT. KITCHEN - FARMHOUSE - DAY

A stout German soldier has climbed up on a chair trying to get out a high window in the room. When he sees them, he puts up his hands and comes down slowly.

FLAGG
Well, wouldn't you know. We got the cook!

QUIRT
No! Not the cook!

FLAGG
Yeah. Four dead officers and one lousy, live cook!

GERMAN
(in German)
I am not cook! I am Colonel Gottfried von Amter and as a prisoner I expect to be treated according to my rank under the rules laid down by the Geneva Convention!

Quirt looks at him, bewildered.

FLAGG
I think he said he's a Colonel.
(to the German)
Where's your soldbuch?
(the German looks blank. He translates - a combination of Yiddish and German.)

The German understands, and fishes a book out of his pocket and hands it over.

FLAGG
(reading from book)
Colonel Gottfried von Amter... He's a Colonel!

(CONTINUED)

126 (Cont.)

FLAGG (Cont.)
(in Yiddish again)
Baby doll! You're going to be treated like a five-pound box of candy!
(this, or its Yiddish equivalent from Mr. C's repertory. Then, to Quirt)
Put a ribbon on him, Quirt, and let's go!

127 EXT. AT BACK OF FARMHOUSE - DAY

as Flagg and Quirt, with the Colonel between them, come out of the house and run toward the woods. There is a burst of fire from across the road and they both shield the Colonel with their bodies until they reach the trees.

128 EXT. WOODS - DAY

as Quirt and Flagg pull the Colonel to a position of safety behind a tree.

FLAGG
(dusting him off)
They didn't hurt you, did they?
(he repeats it in Yiddish)

GERMAN
Nein.

Flagg peers out cautiously and, with the Colonel between them, they head back toward their own lines.

129 FULL SHOT - EXT. FIELD - DAY

Quirt, Flagg and the Colonel run across the field. A star shell explodes above them, and they dive into a small pit. Quirt and Flagg are completely concealed, but the Colonel is too large and a portion of his anatomy is left exposed to the bullets. Flagg's head appears out of the pit; he removes his steel helmet, places it carefully over the Colonel's vulnerable anatomy, and ducks down again. There is a burst of fire, followed by a metallic ping, and the helmet rolls away. Quirt and Flagg examine the Colonel. He is uninjured. They pat him approvingly, pull him out of the hole, and are on their way.

130 FULL SHOT - EXT. HILLSIDE - DAY

as Quirt, Flagg and the Colonel move down the hill. They are almost back. In b.g., we can see the bombed-out farmhouse and the orchard. A burst of star shells in air flattens them out.

131 CLOSER ANGLE - EXT. HILLSIDE - DAY

Flagg, Quirt and the Colonel, flat on the ground. The Colonel is panting with exertion. Quirt tries to pull him up.

FLAGG
Better let him rest, Quirt, or he'll die of a heart attack.
(in Yiddish, to the German)
Rest a couple of minutes.

They all rest a moment; the Colonel too winded to voice his thanks. There is another burst of fire, and then Quirt and Flagg straighten up and look at each other over the Colonel's head.

132 CLOSER ANGLE - QUIRT - FLAGG - COLONEL

as Quirt and Flagg straighten up and look at each other over the Colonel's head.

FLAGG
(after a moment's silence)
Let's go, Colonel.

He and Quirt both tug at the Colonel, who remains inert. They look at each other, afraid to voice their suspicions, then, knowing what has happened, but hoping he's wrong, Flagg turns the Colonel over. His body rolls over limply. They look at him. His mouth is open, eyes wide and staring.

FLAGG
(heartbroken)
Why did it have to be him. Why couldn't it have been you?

Quirt starts to unbutton the Colonel's coat.

FLAGG
What're you doing?

QUIRT
I'm taking his uniform.

FLAGG
What for?

QUIRT
I'm gonna stick it on a Private, that's what for.
(tugging at the coat)
We got fifty of them back there. I'll pick any one of them, and if you say he's a Colonel, who's gonna know he ain't?

(CONTINUED)

132 (Cont.)

FLAGG
G-2. The minute they start asking him questions, they'll know he's not an officer. He won't know anything.

QUIRT
I know a lot of officers that don't know anything. And besides by the time they find out, we'll be back in Bar-le-Duc. What can they do to us?

FLAGG
You knucklehead! They could hang us once, just as a sort of lesson to us.
(with authority)
Cut it out, Quirt.

A burst of gunfire sends them down again and they crawl to a small hillock.

133 CLOSER ANGLE - QUIRT AND FLAGG - EXT. HILLSIDE - DAY

They hold until there is silence. Then Quirt sits up slowly, a strange expression on his face. Flagg doesn't notice at first.

QUIRT
(a strange voice)
I got hit.

FLAGG
Where?

QUIRT
(examining the calf of his leg)
Right here.

They look at the small, neat wound.

FLAGG
You crook! Blast you, Quirt! I believe you stuck your leg out!

QUIRT
I never did, Captain Flagg, but it's the sweetest thing that ever happened to me. Just look at it - in and out without touching the bone. Ain't she the prettiest little puncture you ever saw, Captain?
(squeezes wound gently)
Oh, baby, papa doesn't mean to hurt you.

(CONTINUED)

133 (Cont.)

They both duck their heads as there are more star shells, off to one side this time.

QUIRT
Come on, Captain Flagg. I got a date with a lady!

They start inching their way back, on their stomachs.

DISSOLVE TO:

134 INT. CELLAR - DAY

Kiper is on duty. Aldrich and the other wounded men have been removed, but there are three new cases, stretched out on the ticks being attended by Holsen. Flagg and Quirt come down the steps, Quirt hobbling a little bit more than seems absolutely necessary. Cunningham, looking a little more seasoned, is writing in a small book. He gets up as they come in. Quirt sits and starts to doctor his leg. Holsen notices him and comes to his assistance.

FLAGG
Everything all right, Cunningham?

CUNNINGHAM
Yes sir, except the General has been calling about a German officer. Wants to know if we got one.

FLAGG
Next time he calls tell him we got some, but they're all dead.
(looks at Quirt)
I suppose you think you're going back to Bar-le-Duc?

Quirt grins at him happily.

FLAGG
Holsen, tell the sergeant there's nothing wrong with him. Tell him he doesn't have to go back to the base hospital. You fix him up right here. I need him.

HOLSEN
(to Quirt)
You been crawling in the mud with that?

QUIRT
You bet your sweet life I have!

HOLSEN
(putting a tag on Quirt)
Can you walk?

QUIRT
Depends on what I see.

FLAGG
You mean to say you're sending him back?

(CONTINUED)

134 (Cont.)

HOLSEN
This man's got to be sent back, Captain Flagg. Sergeant, go to sick bay at once for a shot of tetanus and then get out of here. You can reach a collecting station before you're done.

QUIRT
Ain't this heartbreaking, Flagg?
(gets up)
Well, duty calls, but my eyes fill with tears at the thought of leaving my old company commander. I don't know as how I can go through with it.

FLAGG
Make it snappy, Quirt, or you'll find the door locked.

QUIRT
Yeah? What door?

FLAGG
Charmaine's.

QUIRT
Are you wounded, too, Captain Flagg?

FLAGG
No, but inside of ten minutes I'm going to be wounded, or bumped off, or have that officer for the General!

QUIRT
Try to get killed, will you? To please me - just this once?
(starts to leave, turns)
As we say in France - au revoir!

Quirt disappears.

FLAGG
Mr. Cunningham, how about a little expedition to the railroad embankment?

CUNNINGHAM
When do we start?

FLAGG
The air is full of steel this side of that embankment and a green man has about as much chance as...

CUNNINGHAM
You going?

(CONTINUED)

134 (Cont.1)

FLAGG
I got private and personal reasons.

CUNNINGHAM
If you're going, that suits me.

FLAGG
Can you crawl on your belly?

CUNNINGHAM
Captain Flagg, I been crawling under trains for five years. I was a locomotive engineer on the Louisiana Mississippi and Alabam! You think you can scare me with this here war? You ought to see a few railroad wrecks! Had three engines shot out from under me last year.

FLAGG
Cunningham, I think you'll do.

CUNNINGHAM
You're darn right, I'll do.

As they start out, there is a sudden violent explosion from above that sends them staggering back into the room. The cellar shakes, and dirt sifts into the room. This is accompanied by shouts and curses from above. Before Flagg and Cunningham can continue, a German lieutenant appears at the top of the steps, followed by Lewisohn.

LEWISOHN
Captain Flagg, I think I've got one! I've got one!

FLAGG
(pulling the officer down)
Oh, boy! Let me have a look! Boys, he's a lieutenant! He couldn't wait for us to go after him so he came over!

Flagg embraces the captive. Lewisohn stands at the foot of the steps, flushed with achievement, and watches.

FLAGG
Oh, sweetheart, you're the sweetest sight I've seen since Charmaine! Here, Kiper...
(pushes German to Kiper)
...take care of him for me, and whatever you do, don't scare him to death because he's our ticket of leave.

(CONTINUED)

134 (Cont.2)

FLAGG (Cont.)
(turning back)
Lewisohn, I'll get you decorated for this.

LEWISOHN
(a big smile)
Thank you, sir.

He gives Flagg a snappy salute, and turns and goes up the steps. Just as he reaches the top, there is a second explosion, bigger than before. Lewisohn, on the top step, is sent crashing back into the cellar. The room fills with dust and smoke. Somebody yells. After a moment, the dust settles. Flagg looks around. Everybody is on his feet, except Lewisohn, who lies on his back halfway across the room, where he has been thrown by the impact. Flagg goes to him.

FLAGG
(kneels beside him)
You hurt, boy?

LEWISOHN
Captain Flagg...Captain Flagg...

Flagg takes his head in his arms. His face reflects the hopelessness of what he sees.

LEWISOHN
Please stop the blood, Captain Flagg...

They all gather round and watch.

FLAGG
Fix him with your needle, Mate.

Holsen comes quickly and gives Lewisohn a shot.

LEWISOHN
Please, Captain Flagg.

FLAGG
You'll be all right, boy, you'll be all right.

Lewisohn sighs and relaxes. Suddenly, there is the sound of the phone ringing faintly. Nobody moves. Finally Flagg gets up, goes to the phone and finds it under a pile of rubble. He pulls the phone out and speaks.

FLAGG
(into phone)
Flagg speaking...Yes, sir... <u>Now</u>...

(CONTINUED)

134 (Cont.3)

FLAGG (Cont.)
(looks at men, then speaks in protest)
But sir, we got your officer for you... Right here...You said if we got an officer we'd all...
(listens, then accepting the order)
Yes, sir. We'll send him back to you... I've got the order, sir.

He hangs up. They all look at him. There is a long silence as they wait to hear the bad news. Then:

FLAGG
They want the railroad station cleaned out - and held.

LIPINSKY
But they said...

FLAGG
I know what they said, but this is what they're saying now.

LIPINSKY
But...

FLAGG
(sharply)
It's an order, Lipinsky! Hit the deck, everybody!

They all start out of cellar. Flagg stops.

FLAGG
(to Mate)
Holsen, you stay here and do what you can for the boy.

The two of them cross to where Lewisohn is lying on the floor. They look down at him. Flagg's face reflects what he sees.

FLAGG
(after a pause)
I guess there's nothing you <u>can</u> do. Come on.

As they go out of cellar,

DISSOLVE TO:

135 EXT. TRENCHES - FULL SHOT - FROM ABOVE - DAY

CAMERA ROVES to show the men ready to go over, bayonets fixed, small attempts at camouflage here and there, waiting for the word.

136 CLOSER ANGLE - EXT. TRENCHES - FLAGG - DAY

looking at his watch. He makes a sudden forward gesture of his arm, and climbs out of the trench. In b.g., the other men are seen following his lead. They run, half crouched over, rifles ready.

137 MONTAGE OF BATTLE SCENE, TO SHOW:

A. Men running through exploding shells toward railroad station, several dropping in their tracks as they go.

B. German machine-gun emplacement blazing away at them.

C. Gowdy and Mulcahy falling on their stomachs into a shell hole and firing at the station with their rifles.

D. CLOSE SHOT - Flagg, on his stomach, looking back and waving to his men to come on. He gets to a crouching position and heads toward railroad station, with men in b.g., following him.

E. QUICK SHOTS of the principals, Kiper, Lipinsky, Cunningham, Moran, the three new recruits - as they advance behind Flagg in various attitudes of fear and determination.

F. FULL SHOT - Railroad station sending forth a hail of defending gunfire.

G. Flagg ripping at a hand grenade with his teeth and throwing it.

H. German machine-gun emplacement hit by grenade as it explodes.

J. Men running toward railroad station through a rain of firing. As a group of star shells bursts in the air over their heads -

FADE OUT

FADE IN

138 EXT. COGNAC PETE'S - FULL SHOT - NIGHT

The lights are on in the cafe and business-as-usual appears to be the order of the night.

139 INT. COGNAC PETE'S - FULL SHOT - NIGHT

Pete, as usual, is bustling about waiting on the customers. The customers, however, are different. They are English soldiers. The only difference between them and the Americans is their uniforms. At a table near the stairs are three young English officers. CAPTAIN WICKHAM and AUSTEN, and LIEUTENANT BENNETT. Moran is the only American there, and he is at the bar, his place at the piano having been taken by a British soldier in the uniform of a Private. Charmaine is singing, directing most of her attention at the table of officers. The song is "Oui, Oui, Marie."

140 CLOSER ANGLE - AT TABLE - WICKHAM, AUSTEN, AND BENNETT.

watching Charmaine with obvious appreciation. O.s., her voice is heard continuing the song.

WICKHAM
I say, Austen, isn't she a scorcher?

AUSTEN
Smashing! What do you think, Bennett?

BENNETT
I'm not thinking anything at all. What chance has a leftenant against two captains?

He drinks his drink moodily.

141 WIDER ANGLE - INT. COGNAC PETE'S - NIGHT

as Charmaine continues her song, the men joining in. CAMERA MOVES IN CLOSER as she goes past the officers' table and HOLDS on table as she CONTINUES OUT OF SCENE. O.s., song continues.

WICKHAM
Poor kid. She's had a very tragic thing happen to her.

AUSTEN
No! What?

WICKHAM
She and an American sergeant - terribly in love and all that sort of thing - about to be married when he was shipped up to the front. Never heard from again.

(CONTINUED)

141 (Cont.)

BENNETT
How do you know this?

WICKHAM
Oh, she told me about it.

Austen and Bennett exchange a look.

AUSTEN
Did you ... er ... comfort her?

WICKHAM
Mmmmm. I did what I could.

CAMERA ANGLE WIDENS, as they turn their attention to Charmaine's song.

142 ANGLE AT DOOR

as Quirt comes in and looks around furtively. He is wearing a major's army overcoat, with black braids and a leather-visored garrison cap. He is clean shaven. Below the overcoat, which is very tight across the chest, may be seen rough army shoes and gray woolen socks. He spots Moran at the bar and heads for him, CAMERA GOING WITH HIM and HOLDING at bar. O.s., song continues.

QUIRT
Moran...

MORAN
(snaps to attention)
Yes, Major!
(gets a good look)
Quirt!

QUIRT
Shhhh!

He finishes off Moran's drink and beckons him toward the stairs. Moran goes with him.

143 NEW ANGLE - INT. COGNAC PETE'S - NIGHT

as Charmaine continues her song with the soldiers. She doesn't see Quirt and Moran. At this point, as part of the action of the song, she comes to the officers' table, takes Wickham's hat and cocks it on her head over one eye. Wickham is bursting with happiness, beams at his friends and has a quick swallow of his drink. In b.g., Quirt has seen this by-play. He disappears around turn in steps with Moran.

144 ANGLE AT TURN OF STEPS - INT. COGNAC PETE'S - NIGHT

Quirt and Moran have stopped for a conference. O.s., song continues, a little more faintly.

MORAN
What's up, Quirt?

(CONTINUED)

144 (Cont.)

QUIRT
The outfit in?

MORAN
No. They're coming in tonight. What'd you do, jump the hospital?

QUIRT
You bet your sweet life, I did. Be a good guy and get me a uniform, will you? I got two M.P.'s on my tail, and I don't want to meet 'em in these.

He opens his coat to reveal striped flannel pyjamas with a red cross over the pocket.

MORAN
Why should I stick my neck out for you?

QUIRT
How can you get in trouble? I was wounded and I ain't in my right mind.

MORAN
Huh?

QUIRT
I was wounded and I got aspasia.
(mysteriously)
My name is Field Marshal von Hindenburg and I'm looking for a wagonload of pants that got lost in shipment. Now get me an American uniform, and not a word to anybody. Deutschland uber alles!

He goes on up to the bedrooms, leaving Moran to stare after him.

145 INT. COGNAC PETE'S - NIGHT

Charmaine and the English soldiers finish the song, as in b.g., Moran comes down the steps and goes out. The applause is even more enthusiastic this time, but Charmaine ignores it and goes up the steps, still wearing Wickham's hat. CAMERA MOVES in for CLOSER ANGLE at officers' table.

WICKHAM
Oh, I say! She took my hat with her!

BENNETT
(gloomily)
So she did.

WICKHAM
I suppose the drinks are on me.

He pours a round.

146 INT. CHARMAINE'S BEDROOM - MED. CLOSE ANGLE AT DOOR - NIGHT

as Charmaine comes into room, leans against door, takes hat off her head and tosses it to one side.

QUIRT'S VOICE
Thanks.

CAMERA ANGLE WIDENS, as she turns to look, to include Quirt, sprawling in a chair, Wickham's cap in his hands.

CHARMAINE
(momentarily glad to see him)
Sergeant! You are back!

QUIRT
Yeah, I'm back. They had me dying in a hospital bed, but the thought of you gave me strength to crawl out a second-story window and come back here. And what do I find? You waiting for me - brokenhearted? I do not! I find you working both sides of the ocean! Playing footsie with the boy allies!

CHARMAINE
Je ne comprends pas.

QUIRT
Je ne comprends pas my foot! Whose hat is this?

He drops that hat as if it were diseased.

CHARMAINE
(finally gets it)
Aaaah! And you, sergeant? All the while you have been away, you have not looked at another woman?

QUIRT
You're darn right, I haven't.

CHARMAINE
Pauvre petit! There <u>were</u> no other women!

QUIRT
No. There was only Flagg. And I'm the first one back. Come here, you.

She doesn't come, so he gets up and comes to her.

CHARMAINE
Stay away from me.

(CONTINUED)

146 (Cont.)

QUIRT
What's the matter?

CHARMAINE
You forget the way you say goodbye.
(acting Quirt)
I do not, she do not, we do not!
The marriage is off and if I never
see you again... so I never see you
again! Paah!

She snaps her fingers and turns away from him.

QUIRT
You're right, Charmaine. After the
way I acted, I don't deserve a second
chance.
(comes to her)
Turn around.
(he turns her
gently, and looks
meltingly into her
eyes, holds her face
in his hands)
All the while I was out there, I kept
thinking, "She could have been mine."
Through all the shot and shell, that's
what kept me going. Maybe it still
could be, me and Charmaine.
(looks to see
the effect. She
is entranced)
And then when I got hit, they tell
me all the time I was in the hospi-
tal under the ether, I kept calling
your name: "Forgive me, Charmaine
....Charmaine..."

CHARMAINE
(relents)
You were wounded? In the hospital?

QUIRT
Just my leg.

They kiss. After the kiss, they put their arms around each other.

QUIRT
That's more like it.

(CONTINUED)

146 (Cont.1)

This time they really kiss. There is knock at the door. Neither of them hears it. The knock is repeated.

QUIRT
(breaking reluctantly)
That must be Moran with a uniform for me.

CHARMAINE
Uniform?

QUIRT
Sure. I'm just wearing pyjamas.

He throws the door open to reveal Captain Wickham, a beamish expression of anticipation on his face. His expression changes when he sees Quirt.

WICKHAM
Oh, I say! I beg your pardon, Major...

QUIRT
Quirt.

WICKHAM
Captain Wickham here. I thought... I ... I mean I had no idea!

QUIRT
And I wouldn't get any, either, if I were you, Captain. The young lady happens to be my fiancee.

WICKHAM
Fiancee. Well ... as you Americans say in baseball, I appear to be off side.

He goes, closing door.

CHARMAINE
Fiancee?

QUIRT
Sure. Why not? Come here.

CHARMAINE
Un moment. This word 'fiancee,' it means the same in English as in French?

QUIRT
Yeah, sure. It means you don't go with anybody but me.

(CONTINUED)

146 (Cont.2)

CHARMAINE
And you?

There is a knock at the door which saves Quirt from committing himself.

QUIRT
Guess that's Moran now.

He throws open door to reveal a very apologetic Captain Wickham.

QUIRT
Oh, it's you again.

WICKHAM
Yes. I'm awfully sorry, but ... your fiancee has my hat.

CHARMAINE
Ah, oui, Capitaine. Le voici.

She throws it to him.

WICKHAM
Thank you. Well, congratulations, again.

He goes.

147 EXT. HALLWAY OUTSIDE CHARMAINE'S ROOM - NIGHT

as Wickham comes out, closes door and starts for stairs. After a few steps, he puts the hat on. It is about three sizes too large and settles on his head halfway down his ears. Wickham stops in his tracks. What can be seen of his face has a strange expression on it. Moran comes into scene, carrying a bundle of clothes and a bottle. He turns to look at Wickham, who removes the hat and hurries down the steps. Moran continues to Charmaine's room and knocks on the door. Quirt opens door and comes out.

QUIRT
Thanks, Moran. You're a pal.
(takes bottle and bundle. Calls into room)
Don't go 'way. I'll be right back.

He heads for the next room.

148 INT. COGNAC PETE'S - ANGLE AT OFFICERS' TABLE - NIGHT

The soldiers are almost all gone. In b.g., a few can be seen paying up and leaving. Wickham is deep in conference with Austen and Bennett.

AUSTEN
Her fiance is an American Major?

WICKHAM
(nodding)
Do you suppose someone should tell him about her?
(they look at him doubtfully)
Well, we are allies, you know.

BENNETT
Still, it's risking a punch in the nose.

AUSTEN
And besides, Wickham, what is there to tell him?

WICKHAM
Unfortunately, nothing. Still, let me point out that this is definitely not my hat.

He slips on the over-size hat, to illustrate his point.

AUSTEN
No, there's no denying that.

Wickham throws the hat back on table.

BENNETT
Well, shall we go?

WICKHAM
Just let me drink up. I've had a rather shattering experience.

They all drink, then get up to go, throwing some money on the table. Lieutenant Bennett picks up the hat Wickham had brought down with him, puts it on his head, and goes. The hat is a perfect fit. The two captains stare after the lieutenant, then look at each other, dumbfounded. After a moment, they follow. All the other soldiers have gone now; only Pete is still bustling around, collecting money and straightening.

149 FULL SHOT - EXT. BAR-LE-DUC ROAD - NIGHT

as three trucks of World War I rumble in the direction of Bar-le-Duc. The open-back trucks are loaded with the men of Flagg's company, dirty, unshaven, tired, but happy to be going back on leave.

150 ANGLE AT DRIVER'S SEAT - FIRST TRUCK (PROCESS) - NIGHT

Beside the driver in the front seat are Kiper and Flagg. Flagg is still in his old clothes and dusty, but recently shaven and possessed of rolled leggings and an old brown shirt.

151 FULL SHOT - EXT. CANAL BRIDGE - NIGHT

as the trucks start across bridge. On the other side, to the right of the road, a cook-fire can be seen going in a barrel. It is presided over by two middle-aged Salvation Army ladies busily preparing doughnuts and coffee on their portable equipment. Their uniforms are varied to the extent of steel helmets under their bonnets and G.I. trousers showing under their skirts. One of them calls:

LADY
Coffee and doughnuts, boys! Come and get it!

152 NEW ANGLE - EXT. BAR-LE-DUC ROAD - NIGHT

as the trucks pull to a stop and the men pile out in a chorus of ad libs of "What is it?" and "Is that coffee hot?" and "It's the Salvation Army!" and "Don't wake me up now," etc., etc. They crowd around the ladies with their tin cups and the ladies ladle out coffee and the men help themselves to doughnuts.

153 CLOSER ANGLE - AT FIRE - NIGHT

to show Flagg, a mug of coffee in his hand, watching one of the ladies serve coffee and offer the doughnuts as the men file past her, gulping down the hot coffee as soon as they are served.

FLAGG
Lady, did anybody ever tell you you were beautiful?

She looks at him, a smile on her spare face.

LADY
No, Captain. It's the coffee and doughnuts that makes you talk that way.

FLAGG
That's right. You...and the coffee... and the doughnuts...are the most beautiful sight I've ever seen.

(CONTINUED)

153 (Cont.)

FLAGG (Cont.)
(puts his mug down and fishes some money out of his pocket)
Here.
(puts money down)
Buy somebody else a batch.

He goes. She picks up the money, and calls after him.

LADY
But Captain...

He is gone. She shakes her head, half-smiling, and turns back to serving the other men.

154 INT. COGNAC PETE'S - NIGHT

All the lights are out now, except for one lamp on a table near the bar. Pete is behind the bar, finishing his cleaning up. The door opens, and Flagg comes in.

FLAGG
Pete...Pete...

Pete puts a bottle and a glass on the bar, then looks at Flagg.

PETE
Oh, le capitaine!
(coldly)
Qu'est-ce que vous voulez?

FLAGG
Charmaine. She here?

PETE
(warily)
Oui.

Flagg pours himself a drink and knocks it off.

FLAGG
Pete, you still got a mayor in this town?

PETE
Eh? Quoi?

FLAGG
Mayor...mayor...

PETE
Oh, le maire! Naturellement!

FLAGG
(enunciating clearly)
Go wake him up, and bring him here - le maire.

(CONTINUED)

154 (Cont.)

PETE
Pourquoi?

FLAGG
Because I'm gonna marry your daughter.
(acting it out)
Marriage, wedding, ring! Compree?

PETE
Mariage?

FLAGG
Oui, oui, mariage!

PETE
Avec le sergeant?

FLAGG
Not avec le sergeant. Avec moi!

Pete comes out from behind the bar, and looks at Flagg happily.

PETE
Mon capitaine!

He grabs Flagg and tries to kiss him on both cheeks, but Flagg pushes him away.

FLAGG
All right, all right, papa. Go get the mayor. I want to get married tonight.

PETE
Oui, oui, je vais, je vais immediatement.

As he runs to door, he shouts upstairs.

PETE
Charmaine! Charmaine!

CHARMAINE'S VOICE
Oui, papa.

PETE
Venez ici! Toute de suite!

Pete backs out the front door, babbling incoherently in French about this being the happiest day of his life, etc., etc. Flagg pours himself a drink at the bar, looks up as Charmaine comes down the steps. She is now wearing a skirt and blouse.

FLAGG
(bows grandiosely,
holding up glass)
Madame la comtesse de la Cognac!

(CONTINUED)

154 (Cont.1)

CHARMAINE
(comes down steps slowly)
Le grand Capitaine de mon coeur.

FLAGG
The Captain of your heart, am I? Well, you know something? Tonight I'm going to believe that. I want to believe it, and I'm going to. Come here.

She comes to him and he seizes her, almost violently.

CHARMAINE
(pulls away)
Capitaine, Capitaine! Mon papa...

FLAGG
If you mean Pete, he's mon papa, too. I just sent him out to get the Mayor. We're getting married, you and me, and the U.S. Government is sending us to Paris on our honeymoon. What do you think of that?

CHARMAINE
But...what about your wife?

FLAGG
(smiles)
You never believed that, did you?

CHARMAINE
No-o. But I believe you do not wish to marry.

FLAGG
Oh, yes, I do. I'm sick of wandering.
(pours a drink)
I want to sit down in one place and I don't want to get up.

CHARMAINE
That is today. Tomorrow you will not feel this way. Not you.

FLAGG
I'm betting against tomorrow.

He downs his drink.

CHARMAINE
What?

FLAGG
Nothing. Do you love me?

CHARMAINE
Oui.

FLAGG
That's the right answer.

He rests his head on her shoulder and closes his eyes wearily. The door opens and Kiper comes in, looking very subdued.

(CONTINUED)

154 (Cont.2)

KIPER
Captain Flagg!

FLAGG
Kiper, whatever it is, go tell it to Cunningham.

KIPER
It's that little girl, Captain. The one that Lewisohn was...
(Flagg looks up)
She's outside.

FLAGG
What do you want me to do about it?

Kiper gestures helplessly.

FLAGG
All right. I'll tell her. Send her in.

Kiper disappears.

FLAGG
I got to talk to this girl, Charmaine.

Charmaine nods her comprehension and gets up. He takes her hand.

FLAGG
Don't go far.

She retreats to back of room as the door opens, and Nicole comes in, a dark cape thrown over her dress. She looks worried and apprehensive. Kiper follows, indicates Flagg to her. She comes to him slowly.

NICOLE
Captain Flagg, my name is Nicole Bouchard.

FLAGG
I know, I know.

He waves her to a seat beside him. CAMERA MOVES IN for CLOSER ANGLE of Flagg and Nicole, and she sits.

FLAGG
(very gently)
So you're the girl. Lewisohn told me about you. He wanted to marry you and according to regulations, he had to ask permission of his commanding officer. Do you understand?

NICOLE
Oui. Yes.
(after a pause)
Is he...?

(CONTINUED)

154 (Cont.3)

FLAGG
Yes. He - did a brave thing.
(sighs his weariness)
And I thought he was too young to get married.

Nicole lets out her breath slowly, then stands up and turns away from him. Flagg gets up, too, and puts his hand on her shoulder.

FLAGG
Listen, child, when you think about him, think this: A lot of boys come over here, and the only thing that happens to them is what happened to him out there. He had more. He met you.

NICOLE
(nods, unable to speak for a moment. Then -)
Thank you.

Without looking back at him, she goes out. Charmaine comes slowly back to the table.

FLAGG
Gee, I'm sick of this war. I'm off war for life. No more for me. It was all right with thirty or forty men in the hills that knew their job. But there's so many little boys along with me - ain't got any business here at all...You know something, Charmaine? If they ever finish this war, I'm not even going home. Stay here and drink Papa's wine and have a lot of little frogs hopping around on the floor - yours and mine.

Rests his head on his hands.

155 WIDER ANGLE - INT. COGNAC PETE'S - NIGHT

to include Quirt coming down the steps to the dimly lighted room. The uniform is not a perfect fit, but it will do. He also has put away about half a bottle.

(CONTINUED)

155 (Cont.)

QUIRT
Flagg!

Flagg's head comes up slowly.

FLAGG
Well, if it ain't Sergeant Quirt.

QUIRT
I got here first, Flagg.

FLAGG
Maybe you did, but you're not wanted around here. We got no duty for you.

He puts his arms around Charmaine's waist.

QUIRT
You take your hands off Charmaine!

FLAGG
Any time you want my hands off Charmaine, you come and take them off.

CHARMAINE
Non, non! We must be friends.

FLAGG
With you around?

QUIRT
(comes to table)
Listen, Flagg, the lady happens to be my fiancee. You engaged me to her, remember?

Flagg gets to his feet. They face each other across the table.

FLAGG
Yeah? Well, I changed my mind. Now she's my fiancee, and what's more, I'm gonna marry her.

CHARMAINE
Don't fight, please!

FLAGG
(pushing Charmaine out of his way)
Go on back of the counter, Charmaine.

Charmaine goes behind the bar and watches.

(CONTINUED)

155 (Cont.1)

QUIRT
You get the devil out of here, Flagg. Dig up a girl of your own.

FLAGG
Quirt, you're drunk.

QUIRT
Both of us.

FLAGG
Yeah, both of us.

QUIRT
Well then, Flagg, you're drunk. What are you gonna do about it?

FLAGG
(after a moment's reflection)
I'm gonna have a drink.

He moves to the bar, followed by Quirt, CAMERA GOING WITH THEM and HOLDING at bar.

FLAGG
Pour, Charmaine.
(she does)
Pour one for the sergeant, too. It's the last thing you're ever gonna do for him.

They both pick up their drinks, bow politely to each other, and toss them down.

QUIRT
Flagg, it's only fair to warn you that I'm the sole survivor of seven catastrophies, any one of which was calculated to carry off every man-jack in the immediate neighborhood as was adjacent, and if there was to be a catastrophe of any dimensions in this here vicinity in the near future, I have expectations of survival exceeding your own. Have one on me.

Quirt pours drink.

FLAGG
Thank you, Quirt, I will.

They bow to each other again, and drink. Flagg drunkenly points his finger at Quirt until he can get his mind to working.

(CONTINUED)

155 (Cont.2)

FLAGG
Your method of expressing yourself, Quirt, is complicated by your tongue being as thick as your head. But if you mean trouble, let me point out to you that, among other things, you forgot to bring your gun with you.

Quirt reaches for his nonexistent gun, and Flagg laughs.

FLAGG
Have one on me.

QUIRT
Thank you, Flagg, I will.

Flagg pours and they drink again.

QUIRT
I tell you what I'll do with you, Flagg. I'll go outside with you and we'll try two of those little toys...
(indicates Flagg's gun)
...at fifty yards.

FLAGG
And you, the best pistol shot in the corps, would put one through my carburetor as easy as pitching a penny in a well. Come again.

QUIRT
I'll take you on any way you can think of, you baboon. I can out-shoot you and out-think you and out-drink you. There ain't nothing I can't do better than you. Ain't that right, Charmaine?

FLAGG
The time has come for you to say goodnight, Quirt.

QUIRT
Did you ever see me leaving a place I didn't feel like leaving?

FLAGG
No. But I'm going to see it tonight for the first time. Have another.

Flagg turns his back on Quirt as he pours, and, like a cat, Quirt leaps on his back, his left arm around Flagg's neck in a stranglehold, his right arm grabbing the gun out of the holster. Flagg swings his arms wildly, trying

(CONTINUED)

155 (Cont.3)

to break the hold, and they fall against the bar, knocking over a pile of glasses. Charmaine shrieks and reaches across the bar, trying to separate them, hitting whichever one she can get her hands on. Kiper puts an end to it by grabbing Quirt's hands from behind and pulling him away. The gun drops to the floor, and Flagg recovers it.

QUIRT
(shaking Kiper off)
Let go of me.

He looks at Flagg again, and drops his hands. Flagg is now holding the gun loosely in his hand. They glare at each other, panting with exertion.

CHARMAINE
Stop it! Stop it! Que vous etes betes! You do not ask me who I marry. You think I marry the one who is not killed!

FLAGG
(without taking his eyes away from Quirt)
It's a cinch you won't marry the other one.

CHARMAINE
I marry who I choose!

QUIRT
(sure of himself)
All right, then. Choose.

Charmaine looks from one to the other for a moment.

CHARMAINE
I...I love you both.

FLAGG
Then I'll choose. I got the gun.
(turns to Quirt)
Well bo, had enough? Do you jump in the canal by yourself, or is it going to take six pallbearers to put you there?
(Quirt reaches for his pocket)
Take your hands out of your pocket!

QUIRT
(easily)
I haven't got a gun, Flagg, remember? Just a pair of dice. I'll shoot you for her.

(CONTINUED)

155 (Cont.4)

QUIRT (Cont.)
(rolls them out on table)
High dice, aces low.

FLAGG
(knows the answer)
Kiper, is Quirt crooked with the bones?

KIPER
He's got a pair ought to be in a circus.

QUIRT
Then how about a hand at poker?

FLAGG
Poker?

QUIRT
The man that wins gets a gun, and the man that loses gets a head start. Everybody wins, see? One gets the girl and the other gets a chance to stay in bed the rest of this war.

FLAGG
Where are the cards, Charmaine?

KIPER
Captain Flagg, I don't think you ought to do this.

FLAGG
Close your hatch. I'll try anything once, soldier.
(briskly)
Charmaine, where are the cards?

CHARMAINE
(trying to stop him)
No, Capitaine... No.

FLAGG
(pushes past her behind bar)
Don't worry about me, Charmaine. I'm indestructible.
(finds cards on shelf)
Aaah, here they are.

156 NEW ANGLE - INT. COGNAC PETE'S - NIGHT

at table with lamp, as Kiper seizes Quirt by the arm and tries to get him to door. Flagg and Charmaine are at bar in b.g.

(CONTINUED)

156 (Cont.)

KIPER
(his voice low, so Flagg won't hear)
Come on, Quirt. Let's get out of here. This is crazy.

QUIRT
Keep off me, you!

FLAGG
March out that door, Kiper, and if you stick your neck in here before the game's over, I'll wreck you for life! Are you going, or do I have to demonstrate?

Kiper gets out fast.

FLAGG
Charmaine, upstairs!

Charmaine goes, throwing a backward look as she does so.

157 EXT. COGNAC PETE'S - AT DOOR - NIGHT

Kiper is waiting tensely in the doorway, trying to hear what is going on inside. Lipinsky comes into scene, as tired-looking as Flagg, in the same dirty, worn uniform he wore in the trenches.

LIPINSKY
Captain Flagg in there?

KIPER
Don't go in!

LIPINSKY
Why not?

KIPER
Listen, you didn't get killed in the front lines, what's the sense of getting killed in a saloon?

He takes Lipinsky's arm, and moves him forcibly up the street.

158 INT. COGNAC PETE'S - NIGHT

Flagg and Quirt are seated at the table which holds the lamp.

FLAGG
Now the gun on the table between us.

QUIRT
Suits me.

(CONTINUED)

158 (Cont.)

Flagg shuffles the cards, then places them in front of Quirt.

FLAGG
Cut for deal.

They cut. Flagg turns up a seven, and Quirt turns up a Jack. Quirt takes the cards and gives them a fancy shuffle - but fancy.

QUIRT
(fondling cards)
Be good to me, babies, and I'll let moonlight into a captain.

Without offering the cards to Flagg for a cut, he cuts himself and is about to deal out, when Flagg's hand snakes across the table and slaps the deck down.

FLAGG
(his hand on the cards)
The bottom card is an ace.
(turns deck over to reveal the Ace of Diamonds)
You crook!

QUIRT
The chances are one in thirteen the bottom card could be an Ace.

FLAGG
And what are the chances of the next to the bottom card being an Ace, too?

Turns up second card to reveal the Ace of Clubs.

FLAGG
If you don't mind, I'll deal.
(reshuffles cards, sets them in front of Quirt)
Cut.
(Quirt cuts)
Cold poker. Five cards open. No draw.
(deals first card to Quirt)
A Jack.
(to himself)
A six.
(to Quirt)
An eight.
(to himself)
A King.
(to Quirt)
A three.

(CONTINUED)

158 (Cont.1)

FLAGG (Cont.)
(to himself)
A pair of sixes, Quirt.

He deals the next card to Quirt. It is an eight.

QUIRT
A pair of eights, Flagg.

FLAGG
(dealing to himself)
Three sixes!

He stops dealing, looks across at Quirt, indicates top card.

FLAGG
This next card has to be an eight,
Quirt, or you're a dead man.

He turns up a corner of the card and looks at it, then looks up at Quirt and laughs. He is just about to deal the card out, when, with one sweep, Quirt turns over the table and chairs and lamp, plunging the room into almost total darkness. The outline of his figure can be seen as he dives through the front door.

FLAGG
You dirty, low-down, son of a sea cook!

He finds the gun, and fires haphazardly, the flashes bright in the darkened room. He also runs to door.

159 EXT. COGNAC PETE'S - AT FRONT DOOR - NIGHT

The moonlight reveals Flagg firing his automatic drunkenly up the street.

160 REVERSE SHOT - EXT. STREET - NIGHT

Angled up street from Cognac Pete's. The street is deserted. There is not a sign of life.

161 COGNAC PETE'S - AT FRONT DOOR - NIGHT

Flagg fires the last shot, tries to shoot again, but the gun is empty. He turns and staggers back into the house.

162 INT. COGNAC PETE'S - NIGHT

as Flagg comes back in, Charmaine, carrying a lamp, is coming down the steps.

CHARMAINE
You have killed him.

(CONTINUED)

162 (Cont.)

FLAGG
(reeling with happiness)
Naah. He knocked out the light and ran. He was halfway to the river before I found the door. I didn't kill him. I did better than that. I bluffed him!
(laughs)
He had an eight coming, and I bluffed him!

He laughs again, as Charmaine looks at him, bewildered. He takes her in his arms.

FLAGG
And now it's you and me, Charmaine. Papa will be here with the Mayor, and it's you and me.

Lipinsky and Kiper come in.

LIPINSKY
Sorry to disturb you, Captain.

FLAGG
For the love of Pete! Didn't you hear what I told you, Kiper?

Kiper looks at Lipinsky uneasily.

LIPINSKY
Got bad news, Captain Flagg.

FLAGG
Spit it out.

LIPINSKY
The outfit's going back. Battalion moving at once.

FLAGG
What? What?

KIPER
We're ordered back. Ordered back in. Everybody's going back in. General movement. The big push is on.

Offscene, faintly, a bugle is heard calling the men to assemble.

FLAGG
I'm on leave.

KIPER
All leaves revoked, Captain Flagg.

(CONTINUED)

162 (Cont.1)

FLAGG
Why'd you have to come and tell me?

LIPINSKY
Headquarters sent out looking for you.

FLAGG
Look here, you never found me to give me the message, and I'm not going. Can you remember, or have I got to bury you to keep your mouth shut? I gave them their prisoner! I got them their railroad station. And now I got papers that say I'm on leave.

KIPER
Well, Captain Flagg, the company's going to shove off. What could I do?

FLAGG
You could get an attack of something! You could fall and break your neck on the way here. Tell them any story you can think of, only I never got the news. I earned my leave, and it's signed, sealed and delivered. That crowd at headquarters have got to live up to their end of the bargain. They can't take these men back in. I won't stand for it.
(to Charmaine)
Shall we stay here, Charmaine?

CHARMAINE
Oui, ici.

He rests his head on her shoulder again. Bugle comes up louder and more insistent offscene. Lipinsky and Kiper look at him unhappily; make no move to go. After a moment, Flagg shakes himself.

FLAGG
No, I'll go. I may be drunk, but I know I'll go. There's something rotten about this profession of arms, some kind of religion connected with it that you can't shake.
(gets up slowly)
Goodbye, Charmaine, put your money in real estate, and marry that cuckoo if you can. You'll never see me again.

Moran comes in at the tail end of that, and watches Flagg fit his gun into his holster, staggering a bit as he concentrates.

(CONTINUED)

162 (Cont.2)

FLAGG
Almighty God, I'm tired.
(sees Moran)
Hello, Moran. We're shoving off.
Follow us, because we don't know
where we're going. Nobody knows.

He goes out, hardly able to pick his feet off the ground. Moran, Kiper and Lipinsky follow, as sound of bugle comes clear through open door.

163 EXT. COGNAC PETE'S - NIGHT

as Flagg comes out, followed by Kiper, Moran and Lipinsky. Moran and Lipinsky go ahead, and Flagg stops Kiper.

FLAGG
Kiper...
(Kiper looks at him)
I got something for you.
(he takes a dirty
much-thumbed enve-
lope out of his
pocket and gives it
to Kiper)
It's your discharge papers. I been
holding them for a year now.

He shambles out of scene. Kiper remains, looks at envelope in disbelief, then turns and goes in the opposite direction.

164 FULL SHOT - EXT. SQUARE OUTSIDE COGNAC PETE'S - NIGHT

The men of Flagg's command are assembling with their equipment. They are filthy, unkempt, unshaven, too tired even to grumble. They shamble to their places and slump over their equipment. Through music, the platoon sergeants can be seen shouting commands which are followed in a haphazard fashion. They are lit by the headlights of three supply trucks.

165 ANGLE AT ONE SIDE OF TROOPS - FLAGG AND MORAN

watching the men. Moran hands Flagg a helmet from a pile of equipment, and takes one himself. Flagg squares his shoulders with a conscious effort, and takes deep gulps of fresh air. He adjusts his helmet and stands erect, looking at his troops. Through scene, music continues.

166 INT. COGNAC PETE'S - AT DOOR - NIGHT

Charmaine is standing in the doorway, watching. Quirt comes into scene behind her. Charmaine whirls around when she feels his presence.

166 (Cont.)

CHARMAINE
Sergeant...

QUIRT
I been upstairs. Climbed the kitchen roof. Everybody gone?

CHARMAINE
Everybody.

QUIRT
So the outfit's going back in, huh?

CHARMAINE
Oui.

QUIRT
Do you love your papa?

Charmaine's eyes fill with tears. She nods. She puts her arms around his neck and they kiss. Music continues. After a moment, they break.

QUIRT
What a lot of blasted fools it takes to make an army.
(goes to door, raises his hand and shouts)
HEY FLAGG!

167 EXT. SQUARE - MED. CLOSE SHOT - FLAGG - NIGHT

The troops have started to leave, walking lethargically in uneven lines. Flagg is at one side. He turns back toward Cognac Pete's as Quirt's shout is repeated.

QUIRT'S VOICE
(offscene)
HEY, FLAGG!

168 EXT. COGNAC PETE'S - ANGLE AT FRONT DOOR - DAY

to show Quirt, hand still raised.

QUIRT
WAIT FOR BABY!

He runs toward Flagg.

169 EXT. SQUARE - MED. CLOSE SHOT - NIGHT

as Quirt joins Flagg, with other men marching in b.g. Flagg stops in his tracks and looks at Quirt. After a

(CONTINUED)

169 (Cont.)

moment, Flagg grins at Quirt. Quirt grins back. Then they turn and march off with the others. The supply trucks which light scene, follow after the troops.

170 EXT. COGNAC PETE'S - ANGLE AT DOOR - NIGHT

Charmaine is in the open doorway, watching them go, as Pete comes hurrying down the street from the other direction.

PETE
Mais qu'est-ce qui est arrive? Il est parti!

CHARMAINE
Oui. Ils sont partis.

She turns slowly and goes into house.

171 FULL SHOT - ROAD AT OUTSKIRTS OF BAR-LE-DUC - NIGHT

as the men move TOWARD CAMERA, looking more like a herd of cattle than a group of trained Marines.

172 ANGLE AT SIDE OF ROAD - NICOLE

her eyes large with tears, watching them go.

173 CLOSER ANGLE - QUIRT AND FLAGG

marching to one side of the road, with other men in b.g. CAMERA GOES WITH THEM, as a helmet is handed down the line from one man to another until it reaches Quirt. He puts it on and suddenly looks military again. The helmet is followed by a rifle. O.s., the MUSIC of the "Marine Hymn" comes up. Quirt and Flagg straighten up and march in time to the music.

CAMERA ROVES (almost like a curtain call) to show the men, one after another, getting in time with the music. CAMERA MOVES from Lipinsky, to Moran, to Gowdy, to Mulcahy, to the green recruits now looking seasoned, as one after another they catch the rhythm of the music and swing along in time to it. Suddenly. it moves to the back of the line as a panting, sweating Kiper joins on the back and gets in step. He looks in Flagg's direction and grins.

174 CLOSER ANGLE - FLAGG AND QUIRT

marching along, as Flagg grins back at Kiper.

175 FULL SHOT - EXT. COUNTRY ROAD - GROUP SHOT - NIGHT

as the men, now all in time, swing off down the road.

176 FULL SHOT - EXT. FRENCH COUNTRY ROAD - AT SUNRISE (SERSEN)

(NOTE: Setting is same as that used for the first shot of picture.)

CAMERA is to one side of the road facing downhill, as the men come marching toward it, stepping along with vigor and confidence. CAMERA SWINGS AROUND with Quirt and Flagg as they march past, and HOLDS as the men continue up the hill. By means of a SERSEN SHOT, the sun can be seen rising over top of hill. As the first group of men marches over hill straight into sunrise, we -

FADE OUT

THE END